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EVERYDAY ·ENGLISH·

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EVERYDAY ENGLISH

BOOK ONE

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TORONTO

EVERYDAY ENGLISH

BOOK ONE

BY

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PREFACE

THE study of English has become the basis of our educational system. From the Kindergarten, through the University, the study of our language and literature is the main element of unity and continuity that binds together the varied discipline of our schools. This has been brought about by changes so rapid that few have fully realized their importance; but every teacher of English has felt both the burden and the opportunity which its preëminence imposes.

The teaching of English must give training in the knowledge and use of the language, and of all parts of education surely none can be more fundamental, or practical, or effective in exercising the power to think. It must also open the door not only to English literature, but to the great world of books, to the accumulated culture of the race. While it trains the pupil in efficient use of the mother tongue, it must widen his horizon and render him susceptible to those refinements of feeling and enlargements of sympathy essential to true culture.

Nowhere is this double service more important than in the elementary schools. To the union and promotion of both services, EVERYDAY ENGLISH is dedicated.

BOOK ONE is built up on a few general principles:

1. Language is primarily oral.

2. Constant practice and review are necessary for skill in language, as in any art.

3. Attention to the forms and principles of language may make for efficiency in its use.

4. The study of English should lead to an interest in good reading in prose and poetry.

5. This interest should be stimulated in many directions and made the basis of the child's practice in expression.

6. Training in art and good taste should begin with simplicity and attractiveness in the textbook.

We all know that the spoken words are the living language, of which the written is only a symbol. The spoken word precedes the written in the history of the race and in the development of the child, and, in the child's life, occupies a much larger place than in that of the educated adult.

A full third of the lessons in this book are oral, and much of the work in the other lessons involves oral expression. Grammar is connected with actual speech; special care is given to drill in clear enunciation in speaking; and oral expression is integrated with the child's natural interest in games, dialogs, and dramas. Oral expression receives first attention not merely for its own value, but because written expression is freer and better if prepared for by full oral discussion. The difficulties of written composition are thus divided, taken one step at a time, and in the normal order. The reluctance to write will be lessened, if the writing has been prepared for by spontaneous and intelligent talk in the class.

In the selection of material for oral and written lessons, the choice has been determined partly by the cultural value of the ideas introduced, and partly by the suitability of the material as a basis for practice in composition. In all selections the interests of the children, as known to experienced teachers, have been kept in view. Expression is impossible unless the pupils have ideas to convey, and it is meager and artificial

unless it is interesting to the children themselves. But their interest is directed to many subjects. There seems no reason why English should be kept as a handmaid to any single subject: nature study, myths, moral lessons, or practical information. These are all useful, but there is no gain in confining the child to any one of them. A first book in English is the place to engage the child's interest in many subjects, and to stimulate by poetry and pictures, by fable, story and biography, and by many other means, his intelligence and imagination.

The plan of Book One offers an integration of its practical and cultural aims through a method approved by the experience of many teachers: *First,* Oral Expression; *Second,* Written Expression based on the oral discussion; *Third,* Language Drill and Study connected closely with the oral and written composition, and supplied with many reviews. This arrangement will, of course, often be varied by teachers, who will supplement, or omit, or rearrange, to suit the needs and attainments of their classes. It is not stiff and mechanical, but normal and flexible. It should cultivate the lively interchange of ideas between teacher and pupils and among the pupils themselves. It should make corrections of mistakes the work of the class, rather than that of the teacher. It should hold theory and practice harnessed together. It should keep grammar from being considered a formal affair unfit for pleasant intercourse; it should make grammar the natural accompaniment and aid of good expression. Teachers will note that the matter of the Oral Lessons is intended to be merely suggestive, and that the grammar is limited to the simple sentence.

Every effort has been made to secure a book attractive to the eye, a particular in which language books have been far behind readers and geographies. The clear, open page, with its simple typography will, it is believed, win attention with-

out straining the eyes; and the illustrations should further the purpose of the book by their fitness to the subject matter, and by their own attractiveness. The authors desire to express their debt to Miss Clements for the charm with which her pictures present children's life to children.

The authors desire to acknowledge their great indebtedness to the many teachers in both public and private schools from whom they have learned more than they can specify; and, especially, to Miss Lillian Rogers, of the Horace Mann School, and Miss Grace Day, of the educational department of the University of Nevada, who have given valuable criticism on the manuscript of this book.

The authors express their thanks to the following publishers for their courtesy in allowing the use of copyright material: to Frederick Warne and Company for the use of the picture by Kate Greenaway; to Ginn and Company for the picture from Kern's *Among Country Schools;* to Little, Brown, and Company for the extract from Louisa May Alcott's *Little Women,* and for Helen Hunt Jackson's "October's Bright Blue Weather"; to the Century Company for the extract from Mary Mapes Dodge's *The Land of Pluck;* to Harper Brothers for the selection from Hamlin Garland's *Main Travelled Roads;* to the Bobbs-Merrill Company for the selection from *Armazindy,* by James Whitcomb Riley, copyright 1894; to Houghton Mifflin Company for E. C. Stedman's "What the Winds Bring," and the selection from John Burroughs' *Pepacton;* and to Charles Scribner's Sons for the lines from Sidney Lanier's "Tampa Robins."

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LITTLE TEACHER

EVERYDAY ENGLISH

BOOK ONE

PART ONE

1. ORAL LESSON

LITTLE TEACHER

Look at the picture on the opposite page. Why is it called "Little Teacher"? How many children do you see? About how old do you think each one is? Are they in school or at home? Tell what each one is doing. Which one is playing teacher? Which is the youngest? What is he doing? What toys are there in the room? Which toys are placed as if they were in the play? What is the cat doing? Is she in the game? What else do you see in the picture?

Let us answer each of these questions again, putting each answer into a good sentence. Let one pupil answer the first question, another the second, and so on. These answers will give the story of the picture.

Let several pupils tell the whole story. Let other pupils tell how they have played school at home. In telling these stories, stand erect, hold the head up, face the class, and speak distinctly.

2. WRITTEN LESSON

This is to be a written exercise about the picture in Lesson 1.

In writing, always leave a margin of one inch on the left side of the sheet. Write your name in full in the upper right-hand corner, use only one side of the sheet, and write as plainly as you can.

Let each pupil write a sentence about the picture. Let these be read aloud. When each is read, decide whether it is a sentence or not. Put a few of the sentences on the board. Then let each pupil write five sentences about the picture. Begin each with a capital. Let some of them be read aloud, and decide which are sentences.

Your written page should look like this:

George Lawrence

Little Teacher

Teddy Bear is raising his paw because he has a question to ask. The doll in the arm-chair looks sleepy. What do you suppose the baby is thinking about? He has never played school before and thinks it is good fun.

3. LANGUAGE LESSON

A sentence is a group of words making complete sense.

Some groups of words make only incomplete sense. The following are not sentences:

1. In the picture
2. When the dog plays
3. After a while
4. Reading to the dog

When the sense is completed, each one becomes a sentence.

1. In the picture are a dog and a boy.
2. When the dog plays he runs and barks.
3. After a while we'll go and play.
4. Reading to the dog will not teach him anything.

Make sentences of the following:

1. Yesterday morning
2. When the lesson was over
3. Words making complete sense
4. With a capital letter
5. The dog in the chair
6. A margin on the left side of the page
7. About the picture
8. When will the boy
9. What kind of book
10. The book in the boy's hand

We have been using two kinds of sentences, questions and answers. A question asks something; an answer tells something. Write the following sentences from dictation:

A sentence that asks a question is an interrogative sentence.

A sentence that tells something is a declarative sentence.

THE HURDY-GURDY.

4. ORAL LESSON

THE HURDY-GURDY

Make sentences in answering these questions.

How many children are there in the picture? How many boys? How many girls? Have they been to school? What time of year is it? What time of year do hurdy-gurdies come around? How is the man dressed? What is his wife doing? What does the monkey wear? What is the monkey doing? Is his hat for any other use except to wear? What will he do with the pennies? Can the monkey in the picture do any tricks? What do you suppose they are? What will he have to eat? Where do he and his master live? How much money do you think they earn in a day? Have you ever seen monkeys? Where did you see them? Were they all alike? Were they of different sizes? Tell how they looked.

If your teacher is willing, make a game of answering these questions. Let one pupil ask a question about the picture and another answer it. Did each use a sentence? Let other questions be asked and answered in the same way. Are the questions and answers all sentences? Let several pupils now tell about the picture, speaking distinctly and using good sentences.

5. WRITTEN LESSON

Write as much as you can about the picture. Follow the directions in Lesson 2. Some of these compositions are to be read aloud in the class. Which are the most interesting? Do they make good sense? Are the sentences correct?

Perhaps your teacher will prefer to have another oral lesson about the picture instead of this written lesson.

6. LANGUAGE LESSON

Dictation by the teacher:

Every sentence should begin with a capital.

How did you write **Every**? With a capital **E**? How many put a period after the word **capital**?

Dictation by the teacher:

Every sentence that tells something should end with a period.

Every sentence that asks a question should end with a question mark.

Did you remember the capitals and the periods?

In the following sentences which are declarative? Which are interrogative? Put the proper marks at the end of each.

1. George and May are brother and sister
2. Mr. Lawrence, their father, is a doctor
3. How old do you suppose they are
4. What is your age
5. You are just the same age as May
6. Would you like to know something more about George and May
7. If you read the book, you will hear about them from time to time
8. How old is George
9. He is two years older than May
10. Where do they live
11. Perhaps you will find out in another lesson
12. Can you remember their names and ages

Turn back to Lesson 1 and tell which of the sentences are declarative and which interrogative.

7. ORAL LESSON

SINGING

Of speckled eggs the birdie sings,
And nests among the trees.
The sailor sings of ropes and things
In ships upon the seas.

The children sing in far Japan,
The children sing in Spain,
The organ with the organ man
Is singing in the rain.

— Robert Louis Stevenson.

Read the poem aloud. Commit it to memory, noticing that it tells first of the birds, second of sailors, third of the children in far countries, and fourth of the organ with the organ man. They are all singing. What does each sing about? Do you know any other poem by Stevenson?

8. WRITTEN LESSON

Copy the poem in Lesson 7. Are your capitals and periods correct? Is your writing neat and distinct?

Copy the following sentences:

James and I are going on a picnic.

O, I wish you were going with us!

There are three words in our language that contain only a single letter. What are they? Two of them are always written with a capital. What are they? Write other sentences containing *O* and *I*.

9. LANGUAGE LESSON

Dictation by the teacher:

Every line of a poem should begin with a capital.

The words *O* and *I* should always be capitals.

Make five sentences by telling something about the following: farmer, conductor, policeman, organ grinder, sailor.

Write five interrogative sentences, each containing one of these words: sing, play, beg, climb, dance.

Some words sound alike, but differ in spelling and meaning: as *to, too, two,* or, *write, wright, right.* For the following words, write others pronounced the same but spelled differently.

no	wood	our	son	ate
meat	sent	new	bough	flour

10. ORAL LESSON

A RAINY DAY

Study the picture carefully, until you can make questions or answers. Ask the teacher to divide the class into two

A RAINY DAY.

sides. Each pupil on one side must ask a question, each question must be answered by a pupil on the other side. Are the questions and answers good sentences? If any question or answer is not a sentence, it counts a point for the other side. Some of the class may tell the whole story of the picture.

11. WRITTEN LESSON

In the last lesson you talked about the children in the picture. Can you think of five or six sentences to write about one of the children? Give the child a name; tell what costume he wears, and what he is doing. What else can you tell about him? What you write will make a story. Follow the directions in Lesson 2 as to margin, and be careful to use capitals and periods correctly.

Some of these stories are to be read in the class. Sentences from the stories will be rewritten on the board.

Look at the names. How are the names written?

12. LANGUAGE LESSON

All words referring to God, as Lord, Our Lord, Jehovah, begin with capitals.

Names of persons, places, countries, and cities begin with capitals.

James W. Thompson, Albany, New York, United States.

The name of the boy dressed as a pirate is Harry Brown, and he lives in Cleveland, Ohio. Imagine a name for each of the children and a city in which they live. Write these names correctly with capitals. Notice how the comma (,) is used in the example above.

An imperative sentence makes a command or request.

Give me the book.
Please shut the door.

An exclamatory sentence expresses surprise or other strong emotion. An exclamatory sentence ends with an exclamation mark.

Oh, mother, it is snowing!
What fun we'll have coasting!

A declarative sentence makes a statement.
An interrogative sentence asks a question.

13. ORAL LESSON

THE DANGER OF TALKING TOO MUCH. A FABLE

There was once a turtle who wished to fly. So he asked some wild geese to teach him. They told him that he could not learn because he had no wings. But they offered to carry him through the air, so that he might see what it was like.

Taking a stick, they told him to hold firmly to it with his mouth, and on no account to speak a word. Then two of the geese took the ends of the stick in their bills, and rose high in the air, carrying the turtle between them. As they were passing over a village, one of the people saw the strange sight, and cried out, "Well, did you ever see such a thing? There is a turtle flying with two geese. Look! Look!" Other people cried out in surprise at the sight, until the turtle could contain himself no longer.

"Well," he started to say, "why shouldn't I —," and was presently dashed to pieces on the street below.

Read the story silently. Answer these questions: What did the turtle wish? Why? What command did the geese give him? Why? How did they carry him? Who saw them in the air? What did they say? What did the turtle attempt to answer? Why did he not finish what he wanted to say? Has the fable any meaning for us?

Tell the story to the class, remembering to stand erect, face the class, and speak clearly.

14. WRITTEN LESSON

Write the story of the turtle. After you have written your name in the upper right-hand corner, write the title of the story on the first line of the page. The principal words of a title should begin with capitals.

The Turtle Who Talked Too Much

Begin your story on the second line. Begin your first word one inch to the right of the margin. See Lesson 2.

Some of the stories are to be read aloud, and the class is to decide whether they are told in a clear and interesting way. One story is to be written on the board. Are the sentences right? Are capitals used properly? Correct the sentences and capitals in your own composition. Perhaps your teacher will send some of the best written stories to the second or third grade, to be used for their reading lesson.

15. LANGUAGE LESSON

Select from the fable in Lesson 13 the declarative sentences and the interrogative sentences. Are there any exclamatory sentences? Any imperative sentences?

Imagine three exclamatory sentences which might have occurred in the story.

Imagine three imperative sentences which might have been spoken in the conversation between the geese and the turtle.

Change the following declarative sentences to interrogative sentences.

The turtle wished to fly.
He asked the wild geese to teach him.
It was in the morning.
He was told not to speak.
He never finished his remark.

In writing these sentences, be careful in using capitals and the three punctuation marks (. ? !).

16. ORAL LESSON

A STORY

Alice was four years old; a chubby, rosy little girl, whose play was of the quiet sort. She could spend hours with her doll and her kitten. Her favorite nook was under the great pine trees down by the pond before the house; and her greatest pleasure was to ride with her father when he drove into the village. If the day was warm she would curl up under the seat of the wagon, on the clean straw, and would often fall asleep there.

At dinner one day her father said:

"I am going to town this afternoon. Alice may go along if she likes."

"And may I bring dollie and the kitten?" said Alice.

"Certainly," said her father.

A little later, when he drove the wagon up before the door, Alice did not appear. Thinking she had changed her mind, her father drove off to town.

An hour or two later, her mother began to wonder where Alice was. She went to the door and called; but no one answered.

She looked through the house; Alice was not there. Neither was she in the pine grove by the pond, nor in the barn, nor in any of the places where she was accustomed to play. No answer came to her mother's repeated calls. Beginning now to be thoroughly alarmed, her mother searched and called again through every part of the house and grounds. But she had no glimpse of Alice's sunny head and blue frock; she heard no sound of Alice's clear voice. When her father returned, he left the horse and wagon standing by the door and at once joined in the search. At last they began to think they must send for help and drag the pond for her body.

Just as her father went to the telephone to call in some of the neighbors, Alice came walking in, her dolly in one arm, her kitten in the other. Her hair was tousled, and her eyes were dreamy. Her mother ran to her and seized her in her arms. "Alice, Alice, where have you been, my dear?"

"Asleep in the wagon, under the seat," said Alice.

What kind of child was Alice? How old? How did she amuse herself? What was her favorite place to play? What did she like to do with her father? Where was she when her father started for the village? Why did he not see her? Where had she been while they were seeking her?

Several pupils may tell the story aloud. Use short sentences, and do not use the word *and* too often.

17. WRITTEN LESSON

Write the story of Lesson 16 in your own words. Choose a title as in Lesson 14. Be careful about spelling, capitals, periods, and question marks. Write carefully and plainly.

In writing or printing it is sometimes necessary to divide a word, putting part of the word at the end of one line and

part at the beginning of the next line. The hyphen (-) is used to mark the division, and is placed only after a syllable.

Many of the Written Lessons in this book may require two or three recitations. The first draft of the story can be made on the first day, and it can be corrected and rewritten on the other days.

18. LANGUAGE LESSON

In the following groups of words, which are sentences and which are not sentences? Complete those that are not sentences so that they make good sense.

1. Alice went to town in the wagon.
2. Under the seat in the straw
3. Her kitten and her doll in her arms
4. Her mother sought her everywhere.
5. Alice, where have you been?
6. In the wagon asleep all this time
7. Such a sleepy-headed little girl
8. Why did you get under the seat?
9. A very warm day
10. We were dreadfully frightened.
11. Alice, Alice, please answer!
12. Come, get ready for supper.

Which of these sentences make statements? Which ask questions? Which make requests or commands? Which express strong emotion? Which of these sentences are declarative? interrogative? imperative? exclamatory?

Write four sentences, each with the name of some person or place in it.

Where is the hyphen used in Lesson 13? Give the rule for using the hyphen.

19. ORAL LESSON

WHAT THE WINDS BRING

Which is the Wind that brings the cold?
  The North-Wind, Freddy, and all the snow;
And the sheep will scamper into the fold
  When the North begins to blow.

Which is the Wind that brings the heat?
  The South-Wind, Katy; and corn will grow,
And peaches redden for you to eat,
  When the South begins to blow.

Which is the Wind that brings the rain?
  The East-Wind, Arty; and farmers know
The cows come shivering up the lane,
  When the East begins to blow.

Which is the Wind that brings the flowers?
The West-Wind, Bessy; and soft and low
The birdies sing in the summer hours,
When the West begins to blow.

—EDMUND CLARENCE STEDMAN.

What is the title of the poem? Is it a good title? Why? Tell what the north wind brings. When does the north wind blow? What do the sheep do? When does the south wind blow? What does it bring?

What does the east wind bring? Do men and animals like it? Which wind brings the flowers? Which winds do the birds and animals like best?

Commit the poem to memory. Notice what each stanza describes. Recite the poem to the class.

A stanza is a group of lines forming part of a poem. This poem has four stanzas. How are the lines of each stanza connected? What lines rhyme in each stanza? How many stanzas in the poem in Lesson 7?

Do you know any other poems about the winds? There is one by Christina G. Rossetti, that begins, "Who has seen the wind?", another by Robert Louis Stevenson beginning: "I saw you toss the kites on high."

20. WRITTEN LESSON

Write the poem from memory. Let several pupils write it on the blackboard. Have they written the poem correctly? Does every line begin with a capital? What periods and question marks are used? What children's names are in the poem? How must they be written? After your poem is correctly written, take it home as a specimen of your best work.

21. LANGUAGE LESSON

WRITING NAMES

Write your own name in full; the names of your father and mother.

The name of Mr. John Henry Newman might be written Mr. John H. Newman, or Mr. J. H. Newman. *Mr.* is an abbreviation for *Mister*. The first letter of a person's name is called an initial. The initial is always a capital, and, like other abbreviations, is followed by a period.

The abbreviation *Mrs.* now stands for the word *Mis-ez*, which is never written out. The old form of the word was *Mistress*. *Miss* is not followed by a period. How are *Mrs.* and *Miss* used?

Write the names of five people you know, using Mr., Mrs., or Miss, and at least one initial in each name.

Write the names of the two children mentioned in Lesson 6. Write the names of their father and mother.

22. ORAL LESSON

What do you see in the picture on the opposite page? What time of year is it? How can you tell? Is it warm or cold? Where is the scene? Is it in a city park? What are the children doing? What have they in their hands? How much does a balloon cost? What has the balloon man for sale besides balloons? What has he in his basket? How many persons are there in the picture? How many children? Is the first girl on roller skates going to buy a balloon or a pin wheel? Have you ever skated on roller skates, holding a pin wheel? Have you ever had a toy balloon? What happened to it? Why does a balloon float in the air? Have you ever seen fire balloons on the Fourth of July?

THE BALLOON MAN

Have you ever seen a great balloon big enough to carry men as passengers? How are the passengers carried? What is an aëroplane? Pronounce á-e-ro-plane, *not* á-r-ĕ-o-plane. Have you seen one? What is the difference between a balloon and an aëroplane? What is an aviator? *Avis* is the Latin word meaning bird. An aviator is a bird-man or a flier. Let one pupil tell everything he can see in the picture. Another may tell what the children will do with their balloons and pin wheels. Another may tell all he can about balloons, great and small.

23. WRITTEN LESSON

Describe what you see in the picture. Tell (1) where the scene is, (2) the time of year, (3) something about the balloon man, and (4) something about the children. Select a title for your description and write it on the first line of your sheet, as in Lesson 14.

You should now be able to write much more correctly than in the earlier lessons. Be sure to write nothing wrong. When necessary, ask the teacher for help in regard to spelling, capitals, or punctuation. So far as there is time, read the stories aloud and criticise them for the following points: Is the story well told? Is anything important omitted? Would you change anything in the story? Which stories are told best?

24. LANGUAGE LESSON

Write the names of Robert Louis Stevenson, Edmund Clarence Stedman, Henry Wadsworth Longfellow, John Greenleaf Whittier, William Cullen Bryant. Rewrite their names, using initials for the first two names of each.

These abbreviations are in common use:

Mr., Mrs., Rev. for Reverend; Dr., for Doctor; St., for Street; Ave., for Avenue; R.R., for Railroad; Jr., for Junior.

What abbreviation is used for the name of your state?

Write the following sentences from dictation:

Mrs. James H. Brown called this afternoon.
The Rev. H. R. Colton will preach next Sunday.
Tell Dr. Foster that Miss Lucy is not feeling well.
Return these books to Mrs. Greene, 135 Main St.
The Boston and Maine R.R. has a large station in Boston.

25. ORAL LESSON

THE PICNIC

This picture looks as if it had a story. What is the story? Ask your teacher to divide the class into two sides. The first pupil on one side must ask a fair and sensible question about the picture, and the first pupil on the other side must give an answer, and so on, all round the class. If a silly question is asked, it counts one against the side that asks it, but a good question counts one for the side. In the same way a good answer adds one to the score of the other side, and a poor answer subtracts one. The teacher is the umpire. After every one has had a chance for a question or answer, the score will be counted and you can see which side has won. But while you are playing the game, do not forget the story. Have you learned all that you can about it from the picture? The side that has the low score might have another chance. Can any of them tell anything more about the picture? After they have finished, several pupils may tell the story in turn. Each should tell it from beginning to end without hesitating or stammering.

Ruth Sypherd Clements

26. WRITTEN LESSON

Think over carefully a story about the picture in Lesson 25. Never mind if your idea of the story is different from that told in the class. But be sure that you know your story, — how it is to begin, what is to come in the middle, and how it is to end. What is the title of your story? How and where should it be written? Write the story carefully. Several of the stories are to be read aloud in the class. Which are the most interesting?

In some schools they have a class story book in which the best stories written by pupils are kept to show to visitors. Are any of your stories about the picnic good enough to be filed in such a book?

27. LANGUAGE LESSON

The compositions written in Lesson 26 are to be criticised aloud by the teacher for mistakes in spelling, capitals, punctuation, and sentences. Every bad sentence that she reads is to be written correctly by the class. Are these new sentences correct? If not, they must be rewritten correctly on the board.

28. ORAL LESSON

FABLE OF THE FROG AND THE OX

SCENE: Two frogs, a big and a little one, are sitting on the bank of a pool. An ox is grazing in the meadow near by.

The Little Frog. O father, father. I've just seen such a terrible creature.

The Big Frog. Where, my son?

Little Frog. Over there in the meadow.

Big Frog. What did it look like?

Little Frog. It was red, it stood on four legs, it had big eyes, and two curved sticks standing out on its head. And, oh! it was so *big.*

Big Frog. Tut, tut! how big? As big as I?

Little Frog. O, bigger, much bigger.

Big Frog. That cannot be. But I can make myself bigger. (*Puffs himself up.*) Was it as big as this?

Little Frog. O yes, much bigger.

Big Frog. (*Puffing himself up still more.*) Pooh! I don't believe it. Was he as big as this?

Little Frog. O yes, bigger, bigger!

Big Frog. (*Puffing himself still more.*) As big as this?

Little Frog. Yes, yes, very much bigger.

Big Frog. (*Puffs a little more, and then flies into pieces, with a noise like a pop-gun.*)

Little Frog. Oh! father!

This drama is to be read aloud, one pupil taking the part of the Little Frog, another that of the Big Frog. It may be read several times, and the reading criticised for expression and dramatic interest.

Let the class dramatize the fable, "The Danger of Talking Too Much" (Lesson 13). The parts to be taken by the pupils are: (1) The Turtle; (2) The First Wild Goose; (3) The Second Wild Goose: (4) The People in the Village. This should be repeated, with different children taking the parts, until the little play is well acted.

29. WRITTEN LESSON

The teacher will dictate a list of words that have been misspelled or used incorrectly by the class. The pupils will write sentences using and spelling these words correctly.

30. LANGUAGE LESSON

ON THE USE OF A DICTIONARY

The dictionary is very necessary in learning to use our language correctly. No one knows all the words in our language: there are about two hundred thousand of them. So we are all likely to hear or see words we do not understand. The dictionary will tell us what they mean. We often see words in print that we cannot pronounce. The dictionary will tell us how to say them. If we are in doubt about the spelling of a word, again we go to the dictionary.

EXERCISE: Find out from the dictionary the meaning and pronunciation of the following words. Ask your teacher to explain to you, if you do not know, how to find the words, and about the accents and the diacritical marks. Make a point of spelling correctly whenever you write. Don't allow yourself to form any bad habits in spelling. Perhaps your teacher will choose the words that you have misspelled for your lesson in spelling.

chimpanzee	fable	zigzag
hyphen	apostrophe	dialog
turret	dictionary	masquerade

Use each word in a sentence.

31. ORAL LESSON

THANKSGIVING DAY

Over the river and through the wood,
To grandfather's house we go;
The horse knows the way
To carry the sleigh
Through the white and drifted snow.

Over the river and through the wood —
Oh, how the wind does blow!
It stings the toes
And bites the nose,
As over the ground we go.

Over the river and through the wood,
To have a first-rate play.
Hear the bells ring,
"Ting-a-ling-ding!"
Hurrah for Thanksgiving Day!

Over the river and through the wood
Trot fast, my dapple gray!
Spring over the ground,
Like a hunting hound!
For this is Thanksgiving Day.

Over the river and through the wood,
And straight through the barnyard gate.
We seem to go
Extremely slow, —
It is so hard to wait!

Over the river and through the wood —
Now grandmother's cap I spy!
Hurrah for the fun!
Is the pudding done?
Hurrah for the pumpkin pie!

— Lydia Maria Child.

Who is supposed to be speaking in the poem? What day is it? Where are they going? What will they do there? Why does the horse "know the way"? What is meant by

"carry the sleigh"? Do they say this in your part of the country? What is the weather like? How do you know? What bells are meant in the third stanza? What is a "dapple gray"? Whom do the children see first at grandfather's house? How will they spend the day?

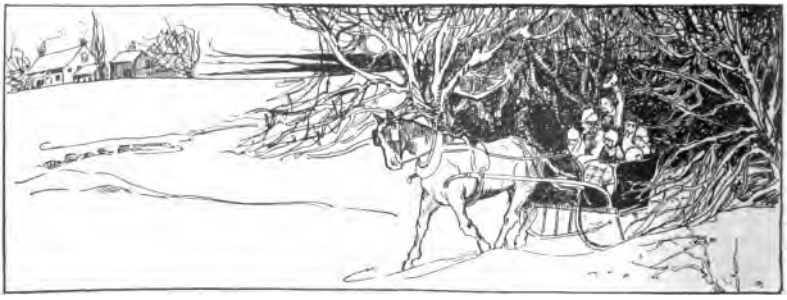
Where was Thanksgiving Day first observed? How did it come to be observed? At what time of year is it now held; on which day of which month? Who appoints the day every year?

Read the poem aloud. Read it as if you were yourself in the Thanksgiving party.

32. WRITTEN LESSON

Tell how you spend Thanksgiving Day, and what makes it interesting for you; with whom you spend it; where you spend it; what things you do. Select a title for your composition. Write the title on the first line of your sheet. The principal words of a title begin with capitals. Write carefully, and try to make your account interesting. Let some of the class read the compositions aloud. Whose is most interesting? Which shall go into the class story book?

Your teacher may prefer to make this an oral lesson.



33. LANGUAGE LESSON

PLURALS OF NOUNS

bed	toy	hour	day	soldier
beds	toys	hours	days	soldiers

Which of these words name single things only? Which name more than one thing? What letter do you add to *bed* so as to make it mean more than one? How do we change names that mean one thing so that they will mean more than one?

A word that names only a single thing is singular.

A word that names more than one is plural.

These name-words are called nouns.

Singular nouns are made plural by adding *s*.

Spell the plurals of the following nouns:

uniform	drill	ship	house	pillow
plain	land	horse	tree	giant

Give the plural forms of the singular nouns in the following selection:

There's tempest in yon hornèd moon
  And lightning in yon cloud.
But hark the music, mariners!
  The wind is piping loud;
The wind is piping loud, my boys,
  The lightning flashes free —
While the hollow oak our palace is,
  Our heritage the sea.

Some plural nouns do not end in *s*. What are the plurals for man, woman, child, mouse, ox, sheep, foot, tooth?

34. ORAL LESSON

TWO DOGS

SCENE: A Roadside.

Enter two dogs, Rover and Tyke.

Rover. Good morning, Tyke. Where are you going?

Tyke. Oh, anywhere. I'm running about looking for fun.

Rover. Come, let's sit down and talk a bit.

Tyke. Very well. How are you getting along?

Rover. Oh, well enough. But life gets a little tiresome, sometimes.

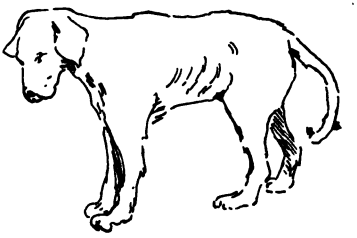
Tyke. Why, I thought a rich man's dog never could be unhappy.

Rover. You'd think differently if you were in my place. This fine collar on my neck is a great bother. It's too heavy, and it often chafes. When I dig a hole for mice or moles, the collar is in the way. When I go for a walk with Master in the park, he fastens a chain to it and leads me. It is very tiresome to have to trot along in the walks by his side, when the air is full of interesting smells that I want to find out about.

Tyke. But when I go into the park the boys throw stones at me because there's no one to take care of me. My master is away at work all day; if he could go with me the boys would not dare molest me.

Rover. I think I shouldn't mind the boys and the stones, if only I could run free. I'd show my teeth and growl, and that would settle the boys.

Tyke. Yes, and you'd have the policemen after you, or, worse still, the dog-catcher. Did you ever hear what the dog-catcher does with stray dogs that lose their tempers?



Rover. No, what is it?

Tyke. Well, they tell me that he takes you to a place where they shut you into a cage with other dogs that nobody owns. Then they put you into a close room and turn on an evil smelling stuff, and you get sleepy and sick, and then you don't know anything more, — and then they bury you.

Rover. That is awful.

Tyke. And then we poor dogs are often hungry and cold. Sometimes we have to find out food in ash-barrels and gutters. In cold weather we have no warm nest, like yours, to sleep in. We shiver until, — but what's that smell?

Rover. A mole, I do believe! Come, come. [*Exeunt.*

This dialog is to be read aloud several times with different children taking the parts of Rover and Tyke.

Extend the dialog by adding another conversation between the dogs as they sit down to rest again. Did they catch the mole? Imagine that they talk about their masters and their homes. The class may decide what is to go into the dialog. The dialog should be repeated several times.

Perhaps the teacher will read to you Burns's "Twa Dogs."

35. WRITTEN LESSON

Write a part of the dialog between Rover and Tyke that you made in Lesson 34. Follow the models in Lessons 28 and 74.

36. LANGUAGE LESSON

PARAGRAPHS

A group of sentences about a single subject or topic makes a paragraph. If you made a number of sentences describing the picture in Lesson 1, these sentences would form a *paragraph.* In order to make a good paragraph, the sentences must be arranged carefully so that the listener or reader can follow from one to the other. Often the first sentence tells what the paragraph is to be about. At the close of Lesson 10, some children were asked to tell the whole story of the picture. This story might make a single oral paragraph. When it was written in Lesson 11, it would make a single written paragraph. If a story is a long one, several paragraphs may be needed; but if the sentences are about a single subject, they may be put in one paragraph.

Make oral paragraphs on the following topics, remembering (1) that all the sentences must be about one topic, and (2) that they must be carefully arranged in order. Each topic is to be tried by several children, and the paragraphs criticised by the teacher.

1. The Picture, *Little Teacher*, Lesson 1.
2. The Picture, *Children Masquerading*, Lesson 10.
3. The Poem, *What the Winds Bring*, Lesson 19.
4. The Picnic Party, Lesson 25.
5. How to Use a Dictionary, Lesson 30.

How is a paragraph indicated in printing, or in writing?

37. ORAL LESSON

THE LARKS AND THE FARMER

Down in Mr. Brown's meadow, near the brook, the lark had found a quiet place for her nest. Out of the speckled eggs had come four downy little larks. The mother was kept busy all day finding worms and insects enough to satisfy their appetites.

One day, on her return to the nest, the little ones said, "O, Mother, we must move away at once. Mr. Brown is going to cut the grass in the meadow to-morrow."

"How do you know?" said the mother-lark.

"We heard him ask his son to go to his neighbor, Mr. White, and have him come to help cut the grass to-morrow."

"In that case," said the mother, "we need not move. There is time enough yet."

The next day when she returned to the nest, the little larks cried out eagerly:

"Mother, Mother, we must move."

"Why?" said she.

"Because we heard Mr. Brown send his son over to his brother, to ask him to help cut the hay."

"Then," said the old lark, "we need not hurry."

On the third day the little larks said to their mother:

"Don't you think we had better move away?"

"What have you heard?" said she.

"We heard Mr. Brown say to his son that since his neighbors and his relatives would not help cut the hay, he and his son must begin at once and cut it themselves."

"Then," said the wise old lark, "it is high time to move."

Where was the lark's nest? On whose land? Why did the young larks want to move? Whom did Mr. Brown ask to help him? Why did the old lark say they need not

move? When did the old lark decide to move? Why? What does this fable mean? Can you invent another title for it?

Let several pupils tell the story aloud, and have the class decide whether anything important has been left out, and who has told the story best. Who used the fewest *ands?*

38. WRITTEN LESSON

Think the story through carefully. Then write it in your own words. So far as there is time, the stories will be read aloud and criticised for the following points: Is the story well told? Is anything important omitted? Are things told in the right order? Would you change anything in the story? Which stories are told best?

39. LANGUAGE LESSON

A paragraph is a division that gives one part of the story, or one of the speeches made by the characters.

The first word of a paragraph begins a little to the right of the margin. In writing begin the first word of a paragraph about one inch to the right of the margin. This is called *Indention.*

How many paragraphs are there in the story in Lesson 13? What is each paragraph about?

Look up the stories in Lessons 16 and 37 and tell what the paragraphs in them are about.

Select all the plurals that occur in the story in Lesson 37. What is the singular of each? Give the plural for every singular noun in the story.

A NICKEL TO SPEND

40. ORAL LESSON

A NICKEL TO SPEND

Study carefully the picture on the opposite page, "A Nickel to Spend." What does it represent? What kind of store is shown? What is in the window? How many different things can you count? What are the children doing? How old are they? Which is the older of the two? How are they dressed? Where is the nickel?

Let us try to make a story about these children. What are their names? Are they related? Brother and sister? Who has the nickel? Do they often have money to spend? Is a nickel a good deal of money for them? Where do they live? Have they many toys? What toys would they like? How did they get the nickel? Did some one give it to the boy? Or did he find it? Do you suppose there are any toys in the shop that cost only a nickel? What can the boy buy? What is the little girl looking at? What does she want to buy? Can she buy it with a nickel? Will the nickel buy something for both of them? If the boy buys what he wants for himself, how will his sister feel? If he buys what she wants, how will he feel? If you were the boy, what would you buy?

After the picture and the story have been talked over in the class, let each pupil think the whole story over for himself and decide just how he would tell it. In telling the story, be careful about the beginning, and make plain who the children are, how they got the nickel, and what each wishes to buy. Four or five pupils may now tell the story, each in his own way.

41. WRITTEN LESSON

Write the story which you made about "A Nickel to Spend." Some of the stories are to be read in the class. Listen to them carefully and decide which has the best beginning. Which is the most real? Which has the best ending? This work may occupy two recitations.

42. LANGUAGE LESSON

IS AND *ARE*

1. Study the following sentences, and then tell why *are* is used and why *is* is used.

The children are small.
The toys are pretty.
There are five pennies.
The boy is larger than the girl.
Is summer here?
There is only one cent.

Is is used with singular words. **Are** is used with plurals.

2. Of these words, which stand for one only? Which for more than one? Which are singular and which plural?

nickel	we	he	it	somebody	nothing
children	they	she	bushes	doors	nobody

3. Fill the blanks with *is* or *are*:

1. The rose — red.
2. Her cheeks — red.
3. There — a rose for you.
4. There — no roses.
5. — he ready?
6. — they ready?
7. — we going?
8. — there nobody else?
9. There — nothing more.
10. — the door shut?
11. Mrs. Dickson — not at home.
12. Mr. and Mrs. Dickson — not at home.
13. George — May's brother.
14. George and May — playing hide and seek.

43. ORAL LESSON

George Washington is called the father of his country. When he was a young man, there was no nation of the United States. The people in this country were under the government of England. After a time they refused to obey the King of England and determined to make a new nation and have their own government. The King of England sent ships and soldiers in order to force the Americans to obey him. The Americans gathered an army to fight for their independence, and chose George Washington as general. The war was a long one, and many times the Americans were discouraged and in great trouble. If it had not been for the courage and ability of Washington, it is doubtful if there ever would have been an American nation. Finally the King of England gave up the fight, the British army sailed away, and the American people were free and independent.

The army was disbanded. Washington said farewell to his soldiers and officers, and returned to his home, Mount Vernon, in Virginia. Within a few years the country needed him again. He was elected the first president of the new nation, the United States of America. Courage and ability were required to govern wisely in peace as well as in war. Both as general and president, Washington was unselfish, seeking not his own pleasure or gain, but seeking the good of the nation. It was said of him that he was "first in peace, first in war, and first in the hearts of his countrymen."

[illegible] you tell [illegible] When he [illegible] the Rev- [illegible] about [illegible] a picture of [illegible] Do you

WASHINGTON CROSSING THE DELAWARE.

know the names of any of the men who fought with him? *How long ago* did he live? Who is president now? Can *you name any other* presidents? Have you read any book *about Washington?* Give its title and author. Two of the *best books on* Washington for young people are Horace Scudder's *Life of Washington* (Houghton Mifflin Co.), and Norman Hapgood's *George Washington* (The Macmillan Co.).

Explain the meaning of: Nation, Government, Independence, President.

44. WRITTEN LESSON

Write five sentences. In the first, tell where Washington lived. In the second, tell something about him as general. In the third, name some battle in which he fought. In the fourth, tell something about him as president. In the fifth, tell why he is called the father of his country.

Exchange papers, and correct for mistakes in spelling, capitals, and periods, marking each mistake with a small cross x. Return the papers. Are the corrections right? When there is a mistake, rewrite the sentence correctly.

45. LANGUAGE LESSON

CAPITALS AND PUNCTUATION

Names of states, towns, and streets begin with capitals.

Dr. James W. Reynolds lives on West St., in the city of Portland, Oregon.

Write sentences in answer to these questions:

1. Where do you live? 2. On what street is the schoolhouse? 3. Where does your cousin live? 4. What city is the capital of your state? 5. Who is the governor of your state?

Write the names (1) of five states; (2) of five large cities; (3) of five streets or avenues.

The preceding exercises are to be corrected by the class.

Note the punctuation in these sentences. How is the comma used?

1. George, will you lend me your pencil?
2. Yes, May, and I will sharpen it for you.
3. Thank you, George.

The name of the person spoken to is marked off from the rest of the sentence by commas.

46. ORAL LESSON

THE LAND OF COUNTERPANE

When I was sick and lay a-bed,
I had two pillows at my head,
And all my toys beside me lay
To keep me happy all the day.

And sometimes for an hour or so
I watched my leaden soldiers go,
With different uniforms and drills,
Among the bedclothes, through the hills.

And sometimes sent my ships in fleets
All up and down among the sheets;
Or brought my trees and houses out,
And planted cities all about.

I was the giant great and still
That sits upon the pillow-hill,
And sees before him, dale and plain,
The pleasant land of counterpane.

— Robert Louis Stevenson.

Read the poem carefully. What is the first stanza about? The second tells of the toy soldiers among the clothes. What other toys are mentioned in the third stanza? In the fourth stanza the little boy playing with his toys suddenly becomes a giant looking over a great land. Why does he think of himself as a giant? What are the meanings of these words: *uniforms*, *drills*, *fleets*, *dale*, *counterpane?* Is the title of the poem good? Commit the poem to memory.

This poem, like the one in Lesson 7, is from a book of poems called *A Child's Garden of Verses*, by Robert Louis

Stevenson. These poems tell of many of his games, thoughts, and dreams when he was a boy. He was a famous writer of many books. Even after he was famous, he was still almost as fond of play as a boy, and there were no games he liked better than those played with toy soldiers. He and his young stepson had a great army of lead soldiers with which they made all sorts of drills, battles, and wars. Sometimes one of these war games would last all day.

Recite this poem, and the poems in Lessons 7 and 19. In speaking verses, remember to stand straight, hold your head up, speak distinctly, and pause between the stanzas. Which of the three poems do you like best? Why?

47. WRITTEN LESSON

Write the poem, "The Land of Counterpane," without looking at your book. When the poems are written, you may exchange papers. Compare the written copy with the printed. Draw a line through each mistake in spelling or capitals, and write the correct word or letter above.

48. LANGUAGE LESSON

Name the months of the year and the days of the week in their order. The names of the months and of the days are always written with capitals. Learn to write these abbreviations: Jan., Feb., Mar., Apr., Aug., Sept., Oct., Nov., Dec.

Thirty days hath September,
April, June, and November.
All the rest have thirty-one,
Except the second month alone;
To which we twenty-eight assign,
Till leap-year makes it twenty-nine.

Write on the blackboard the name and street address of the following: a minister, a physician, a teacher.

Write the name and addresses of the President of the United States; of the Governor of your state.

You have learned in Lesson 17 that the hyphen is used between syllables when a word is divided at the end of a line. It is also used between the parts of many compound words, as old-fashioned, thirty-one, leap-year.

49. ORAL LESSON

A TRUE STORY

Jocko was a bright little monkey and a great pet. He had been given to George and May by their uncle, and the children soon became very fond of him. He was so active and so like a child in his ways that they never tired of watching him. How he would grin and chatter! No one could help laughing to see him. But Jocko was very mischievous. He would not stay at home, but would climb the fences and run away into the neighbors' gardens. He liked especially to get into the henyard and pull the feathers out of the hens. He made so much trouble that finally George's father bought an iron ball and chain and fastened it to Jocko's leg.

Now Jocko could climb no more fences. He could run about the yard, dragging the ball after him; but when he tried to climb, the iron ball pulled him back. How he hated that ball! He would scold and chatter at it for many minutes at a time. But scolding did no good, and the neighbors' hens were left in peace.

In the back yard was an old well, which was no longer used. Sometimes the children would pull the wooden cover back and drop stones into the well so as to hear them splash in the water. This interested Jocko very much. He would watch the children and listen to the splash. He seemed to want to play the game himself.

One day the well was left uncovered. There was no one in the yard but Jocko. He ran to the well and peered over the edge. Then he looked at the iron ball that had caused him so much trouble. An idea seemed to come to him, and he talked to himself in a most excited fashion. Then he seized the iron ball in his front paws, and rolled it to the edge of the well, and gave it another push.

There was a great splash, and that was the end of poor Jocko.

Read the story to yourself. Who was Jocko? To whom did he belong? What could he do? What were his faults? Why did he have to wear an iron ball and chain? What play of the children was Jocko especially interested in? Did you ever drop stones in the water to hear them splash? What idea came into Jocko's head? Was it a good idea? Why did he drop the ball into the well? What was the result? Did Jocko know too much for his own good? Or didn't he know enough? Which is the better, to know something thoroughly or to know it only by halves? Do you remember the fable of the tortoise who talked too much in Lesson 13, and the fable of the larks in Lesson 37? Could you make a fable out of this true story of Jocko? What

would be the lesson or moral of the fable? There is a line of poetry by Alexander Pope which runs:

A little knowledge is a dangerous thing.

Would this do for a moral? Or would you prefer to say, "Don't half learn your lessons."

Notice that the story has five paragraphs. What is each about? Tell the story in your own words.

50. WRITTEN LESSON

Write in your own words the story of Jocko. Divide your story into several paragraphs. Remember that the first word of each paragraph is to be indented. Some of these stories are to be read aloud. Which is told the best? Is it good enough to go into the class story book?

51. LANGUAGE LESSON

Write the abbreviations of the names of the months. Which three are never abbreviated?

Write from dictation:

1. Columbus discovered America on Friday, Oct. 12, 1492.
2. The battle of Bunker Hill was fought June 17, 1775.
3. The Declaration of Independence was signed July 4, 1776.
4. Washington was made first president of the United States Apr. 30, 1789.

Note that in writing dates, a comma follows the day of the month; and that a period is used after the abbreviation of the name of the month, as after other abbreviations.

Copy these sentences; fill the blanks with the proper dates:

1. To-day is —— 2. I was born on —— 3. The Pilgrims landed at Plymouth —— 4. Jamestown was settled ——

Reproduced from Kate Greenaway's "Under the Window."
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52. ORAL LESSON

Kate Greenaway, who drew this picture and wrote these verses, was an English artist. She was born in 1846, and died in 1901. She painted many beautiful pictures, but she loved best to draw children. Her pictures of children are famous; no one has better expressed in pictures the love of children and the beauty and charm of childhood.

Observe this picture carefully. What are the children doing? Where are they? What objects do you see in the picture? How many boats? What time of day is it? Do you know any other pictures by Kate Greenaway?

There are now many attractive pictures and verses made for children. How do you like the pictures in this book? Among the best collections of verse for children are Stevenson's *Child's Garden of Verses*, Field's *With Trumpet and Drum*, and Sherman's *Little Folks' Lyrics*.

53. WRITTEN LESSON

Complete the following sentences by saying something that makes sense.

1. My town —— —— ——
2. Good boys and girls —— —— ——
3. George Washington never —— —— ——
4. Kate Greenaway —— —— ——
5. The early bird —— —— ——
6. When the cat's away, the mice —— —— ——
7. Jocko pulled —— —— ——
8. Thanksgiving Day —— —— ——
9. The balloon man —— —— ——
10. The public library —— —— ——

Insert words in the following to make complete sense.

1. —— make boots and shoes.
2. —— patrol the streets at night.
3. —— flows through the city.
4. —— is a busy street.
5. —— is the largest store in town.
6. —— was founded more than a hundred years ago.
7. —— sat in a corner.
9. —— is used for fuel.

54. LANGUAGE LESSON

WAS AND *WERE*. *HAS* AND *HAVE*

We have seen that *is* is used only with singular nouns, and *are* is used only with plural nouns. (See Lesson 42.)

Was is used only with singular nouns; **were** is used only with plural nouns.

Insert the proper word (*was* or *were*) in the following sentences:

1. The apples —— good.
2. John —— late.
3. I —— ready.
4. —— we to blame?
5. The winter —— cold.
6. John and I —— there.
7. —— there many mistakes in my paper?
8. There —— a great noise in the street.
9. —— Jocko to blame?
10. —— Roger and Tyke after the mole?
11. —— the big frog as big as the ox?
12. —— the pudding and pie good?

Were is always used with **you**, whether **you** means one or more than one person. **Was** should never be used with **you.**

You were alone. You were the best player. Were you the last in the room? Were you not at home?

Always say, **you were.**

Has is used with singular nouns, and **have** with plural nouns.

1. He —— time enough.
2. They —— no mercy.
3. The Governor —— a difficult position.
4. Many rivers —— a slow current.
5. The mountain —— snow on its top.
6. The cat —— a soft step.
7. —— the children learned their lessons?
8. Where —— the dog taken the bone?

Have is always used with **I** and **you.**

I have no time. You have the prize. Have I forgotten anything? Have you put your hat away?

Always say, **I have, you have.**

Make sentences using *I have, you have, you were.*

55. ORAL LESSON

THE FIRE ENGINE

The picture shows a scene very common in the city. The whistle blows sharply, and every one knows the signal for a fire. In a moment there is the sound of the engine in the distance. The chief of the fire department dashes by in his buggy or automobile. The street is quickly cleared. Carriages and wagons draw up along the curb or turn into the side streets. The bells of the fire engine grow louder and nearer. People rush out from the shop, and passers-by stop. Every one is looking for the engine. There it comes. The three great horses are at full gallop. The driver is shouting at them and flourishing his whip. The fire is burning in the engine, the sparks are flying, and the smoke is beginning to pour forth. What a splendid picture it makes! In a moment the engine has passed, and in a moment more it will be at the fire.

It is not a great many years since all fire engines were worked by hand. Men dragged them to the fire and pumped them by hand. Now the horses do the pulling and the steam engine does the pumping. Already automobiles are being used, and soon there will be no more fire horses. We shall miss the sight of the galloping animals struggling with all their might to aid in saving life and property. Perhaps, when you are grown up, your children will never have seen any fire horses, and will ask you for the story of these old heroes.

Does the picture suggest a story to you? Where is the fire? What will the firemen do when they get to the fire? What is the hose for? What are the ladders for? Is any one in danger? Imagine the burning house. What are the firemen doing with the ladders? Imagine the story of the fire as seen by Dick, the old white fire horse.

Crack, crack, goes the ringmaster's whip. Where is the ringmaster? How is he dressed? What does he do? Do you see the clown on the edge of the ring? What is he holding in his hands? What will he do with it? How many horses are there in the picture? Can you see any other animals besides the elephant and the horses? What other performers are there besides those mentioned? How many clowns are there in the picture? Do you think it is much fun to be a clown? Which would you rather be, a clown, a ringmaster, a bareback rider, a trapeze performer, or one of the children who is going to a circus for the first time? After you have studied this picture carefully, imagine that you are one of the children, and see how much you could tell your mother when you came home from the circus. Perhaps there will be time to tell several of these stories.

Toby Tyler, by James Otis, is a story about a boy who lives with a circus. It is a capital book for boys and girls.

59. WRITTEN LESSON

Describe the scene in the picture as fully as you can. Read some of the accounts. Which are most interesting?

60. LANGUAGE LESSON

PLURALS OF NOUNS

We have seen that most nouns form their plural by adding *s* to the singular. When the singular ends in *-s*, *-x*, *-ch*, (except when pronounced like *k*), or *-sh*, it is necessary to add *-es* to form the plural, if the plural is to be pronounced differently from the singular. Note the following list.

box	boxes	lass	lasses
moss	mosses	coach	coaches

tax	taxes	bush	bushes
church	churches	gas	gases
marsh	marshes	brush	brushes
wish	wishes	topaz	topazes

Make sentences using the singular or plural of each of these nouns with *is* or *are*, *was* or *were*, *has* or *have;* as in the following examples.

The box is too large to carry. The boxes are too large to carry.

Nouns ending in *-s*, *-x*, *-z*, *-sh*, or soft *-ch* are made plural by adding *-es*.

61. ORAL LESSON

MERCURY AND THE WOODMAN

Mercury, one of the Roman gods, once saw a poor woodman weeping by a pool. Upon inquiry, he found that the man had lost his axe in the pool. The god then made a golden axe rise to the surface, and asked the man if it were his. The man said it was not. Mercury then brought up a silver axe, which the poor man again would not claim. Then the god brought up the man's own axe, and sent him away happy with all three axes, as a reward for his honesty.

Hearing of this good fortune, another man went to the pool, threw his axe in, and sat down weeping. Mercury came, and, hearing his story, brought a golden axe to the surface. The man at once said that the axe was his. Whereupon Mercury threw it into the pool, and angrily drove the man away.

Could this story be told in dialog? What is the scene? What characters and what action, if any, would need to be indicated in stage directions? What would Mercury say to the first man? What would he reply? Discuss the story in this way, until you can act it.

62. WRITTEN LESSON

Write in dialog form the conversation that you talked over in the last lesson. Begin with a title, and put in stage directions as in Lessons 28 and 34. Give each person a proper part in the dialog.

63. LANGUAGE LESSON

PLURALS. Continued

Most nouns ending in *-o* form their plurals by adding *-s*. A few add *-es*. Learn the following singulars and plurals.

hero	heroes	potato	potatoes
echo	echoes	tomato	tomatoes
buffalo	buffaloes	piano	pianos
motto	mottoes	zero	zeros
negro	negroes	solo	solos

In the following sentences, insert *is* or *are* in the blanks.

1. We —— what we wish to be.
2. The robin —— the first bird of spring.
3. The cows —— in the corn.
4. Men and women —— only grown-up children.

In the following sentences insert either *was* or *were*.

1. Little Boy Blue —— sorry to find the cows —— in the corn.
2. The robins —— in the orchard, and the cat —— in the garden.

In the following sentences insert *has* or *have*.

1. I —— a bat and a ball.
2. John —— a pocket full of marbles.
3. Horses —— thick coats of hair in winter.
4. The cat —— large green eyes.

In the following sentences, change all the singular nouns to plurals. Change the verbs *is*, *was*, *has*, to plurals, when necessary.

1. The woman playing the piano has a topaz.
2. There is a mouse in the box.
3. The echo in the church wasn't bad.
4. Will you have a potato or a tomato?
5. There is a song about the hero.
6. Isn't there a bush in the marsh?
7. Has the child sung a solo?
8. The negro has an ox, a buffalo, and a sheep.
9. Here is a brush for your tooth, and a shoe for your foot.
10. The lass has her wish.

64. ORAL LESSON

What is language? Is it used in talking? In writing? For which was it used first, talking or writing? Do dogs, or horses, or other animals have language? What is the English language? Did you ever hear of any other languages? What are they? What could men and women do without language? Can you think of any invention as useful as language? Did you ever watch a baby learning to talk? What are some of the first words that he learns? How does he learn them? How does he get along with a very few words? How many words do you suppose you know? How many new words do you suppose you learn in a week? What was the first sentence that the baby made? What kind of sentences does he use at first? As he gets older, does he use more sentences?

Do you do more talking or writing? Do you use sentences in talking? In this talk what declarative sentences have you used? What interrogative sentences? Are you

careful in talking to use plurals correctly? Do you notice any difference in the talk of various persons whom you know? Do some talk more correctly than others? What are the differences that make their language more correct? Are there any differences in words? In the use of the words *is*, *are*, *be*, *was*, *were*, *has*, *have?* What are some of the differences between spoken and written language? What words are shortened or contracted in talking? Are the contractions, *isn't*, *hasn't*, *haven't*, *wasn't*, *I'll*, *we're*, more common in talking or writing? Can you think of other contractions?

In the talk that you hear and in the books that you read, watch for new words. Find out exactly what they mean.

65. WRITTEN LESSON

Each pupil is to give the class two new words that he has found, with their meaning. Write all these words carefully, numbering them. If you cannot spell a word, ask the teacher. How many pupils are there in the class? How many words did they find? How many are new to you? Can you tell the meaning of every one?

66. LANGUAGE LESSONS

CONTRACTIONS

When we write we usually say:

Fred is not at school. We are not tired. She has not gone.

When we talk we often say:

Fred isn't at school. We aren't tired. She hasn't gone.

In talking we contract certain words: *is not* becomes *isn't*, *are not* becomes *aren't*, *has not* becomes *hasn't*. What letter is omitted in each case? What is put in its place?

Not is often contracted into *n't* and joined with the preceding word. The apostrophe (') shows that a letter has been left out.

Write the contractions of the following. Use each contraction in an interrogative or a declarative sentence.

is not	does not	had not
was not	do not	have not
has not	did not	should not

Write the contractions for the following expressions:

He is, She is, I am, We are, You are, They are.

What is the difference between an abbreviation and a contraction? Which is used chiefly in talking? Which is used chiefly in writing? Which contains an apostrophe? Which is followed by a period?

Never say ain't.

67. ORAL LESSON

SUPPOSE

Suppose, my little lady,
Your doll should break her head,
Could you make it whole by crying
Till your eyes and nose are red?
And wouldn't it be pleasanter
To treat it as a joke,
And say you're glad 'twas Dolly's,
And not your head that broke?

Suppose you're dressed for walking
And the rain comes pouring down,
Will it clear off any sooner
Because you scold and frown?

And wouldn't it be nicer
For you to smile than pout,
And so make sunshine in the house
When there is none without?

Suppose your task, my little man,
Is very hard to get,
Will it make it any easier
For you to sit and fret?
And wouldn't it be wiser
Than waiting like a dunce,
To go to work in earnest
And learn the thing at once?

Suppose that some boys have a horse,
And some a coach and pair,
Will it tire you less while walking
To say, "It isn't fair"?
And wouldn't it be nobler
To keep your temper sweet,
And in your heart be thankful
You can walk upon your feet?

And suppose the world don't please you,
Nor the way some people do,
Do you think the whole creation
Will be altered just for you?
And isn't it, my boy or girl,
The wisest, bravest plan,
Whatever comes, or doesn't come,
To do the best you can?

—Phœbe Cary.

Read the poem silently. How many stanzas are there in this poem? Which lines rhyme in each stanza? How many sentences are there in each stanza? How many sentences are there in the poem? How many lines in each sentence? What kind of sentence is each? How many of the sentences are interrogative? How many questions are there in the poem? What is the first stanza about? To whom is it addressed? To whom is the second stanza addressed? What is it about? To whom are the third and fourth stanzas addressed? What is each about? To whom is the fifth stanza addressed? What troubles are mentioned in each stanza? Are they serious? What lesson does the poem teach?

What contractions are used in the poem? What are the full words that each contraction stands for? What do the following words mean: *frown*, *pout*, *fret*, *dunce*, *creation*?

Read the poem aloud: imagine, as you read, that you are giving this advice to some other child. Remember in reading that all the sentences are questions.

Commit to memory the last stanza.

68. WRITTEN LESSON

Write in a column on the left of the sheet all the contractions in the poem in Lesson 67. Opposite each contraction, write the word it stands for.

69. LANGUAGE LESSON

POSSESSIVES

The girl's doll was broken.
The boy's pony ran away.

In these sentences, whose doll was it? Whose pony ran away? In answering these questions you use the word *girl*

and *boy*, but you add an apostrophe (') and an *s* to indicate possession. Such words as *girl's* and *boy's* are said to be possessive because they show ownership or possession. **To make a possessive with a singular noun we add an apostrophe and an *s*.** For example: father, father's hat; boy, boy's lesson; George, George's mistake; doll, doll's head; Mr. J. K. Smith, Mr. J. K. Smith's house.

Make the following nouns into possessives: lady, dolly, people, George Washington, teacher, neighbor. Make five sentences, each containing one of these possessives.

Dictation:

The apostrophe is used (1) to show the omission of a letter in contractions, (2) before *s* in possessives.

70. ORAL LESSON

TURNING THE GRINDSTONE

When I was a little boy, I remember, one cold winter's morning, I was accosted by a smiling man with an axe on his shoulder.

"My pretty boy," said he, "has your father a grindstone?"

"Yes, sir," said I.

"You are a fine little fellow," said he; "will you let me grind my axe on it?"

Pleased with the compliment of "fine little fellow," "Oh, yes, sir," I answered. "It is down in the shop."

"And will you, my man," said he, patting me on the head, "get me a little hot water?"

How could I refuse? I ran and soon brought a kettleful.

"How old are you? and what's your name?" continued he, without waiting for a reply; "I am sure you are one of the finest lads that ever I have seen; will you just turn a few minutes for me?"

Tickled with the flattery, like a little fool, I went to work, and

bitterly did I rue the day. It was a new axe, and I toiled and tugged till I was almost tired to death. The school-bell rang, and I could not get away; my hands were blistered, and the axe was not half ground. At length, however, it was sharpened; and the man turned to me with:

"Now, you little rascal, you've played truant; scud to school, or you'll rue it!"

"Alas!" thought I, "it was hard enough to turn a grindstone this cold day, but now to be called a rascal is too much."

This experience I have never forgotten.

— Benjamin Franklin.

This is a true story written by Benjamin Franklin about himself. Franklin was a poor boy who came to be a great and famous man by hard work and hard study. Have you ever heard any other stories of his boyhood? Do you know in what city he was born? In what city did he live for the greater part of his life? He lived at the same time as did Washington, and both men did much to make the United States an independent nation. It was through Franklin that France came to the aid of the United States in the Revolutionary War against England. Franklin was a scientist as well as a statesman, and discovered that lightning and electricity are the same thing. He was also a very sensible and wise man, and his writings are full of good sense and wisdom. Some of his best writing is in his *Autobiography*, or story of his own life, from which this story of the grindstone is taken.

How many paragraphs are there in the story? Give the reason for making each new paragraph. What lesson does the story teach? What is the meaning of the expression "That man has an axe to grind"? What is the meaning of *accosted*, *compliment*, *flattery*, *rue*, *truant*, *experience?*

Tell the story aloud in your own words. Remember that in Franklin's story not a single sentence begins with an ***and***.

71. WRITTEN LESSON

Write the story of Lesson 70 in your own words.

Exchange papers and mark with a cross all mistakes:

(1) In spelling, (2) in capitals, (3) in punctuation, (4) in plurals, (5) in contractions, (6) in possessives.

Return the papers. How many mistakes did you have? Correct the mistakes on your paper.

72. LANGUAGE LESSONS

What are the contractions for *I am*, *I have*, *I will*, *are not*, *is not*, *it is*, *you are*, *you have*, *you will*, *we will*?

Answer the following questions by filling the blanks with suitable contractions:

1. Is it there? No, —— not there.
2. Are we ready? No, —— not ready yet.
3. Is he brave? Yes, —— brave.
4. Will you go? Yes, —— go.
5. Have you any candy? No, I ——.
6. Has she any? No, she —— any.
7. Have I time? Yes, —— time.
8. Are you going? No, —— not going.
9. Where is it? —— here.
10. Shall I go? No, —— go.

In the replies, note that there is a comma after "Yes" and "No." Write out your answers.

Examine the contractions and possessives in these sentences:

"It's raining," said May, with a frown. "It's too bad!"

"Every cloud has its silver lining," said Grandma.

May's frown changed to a look of surprise.

"These clouds haven't," she said. "There isn't any silver. It's just gray and wet."

Grandma's eyes twinkled. "I've a new box of crayons that would be nice for a little girl to play with on a rainy day."

"Oh, that's splendid!" cried May. "Oh, what fun! Grandma, you're a darling."

"There aren't any clouds on your face now," said Grandma. "It's shining like silver."

May thought for a minute. Then she said, "I'm sure I know now what you meant. You meant that things aren't as bad as they look. You can always find something to be glad about."

"Yes," replied Grandma, "there's always sunshine somewhere. Every cloud has its silver lining."

Its is the possessive of **it**. **It's** is the contraction for **it is**. Sometimes **'tis** is used for the contraction for **it is**.

Make a list of all the contractions you can remember.

73. ORAL LESSON

The postman perhaps comes to your door every day, or even several times a day. He carries a large bag full of letters, papers, and parcels that he delivers to people on his route. Thousands of other postmen all over the country are doing the same thing. Have you ever thought how many postmen and post offices there are, or how many letters are handled every day? There must be millions of them. How do you suppose this great business is managed?

Who can be writing all these letters? And what can they all find to write about? Have you ever received any letters? What about? Have you written letters? To whom? What about? Why do we write letters? If you were away on a visit, would you like to get a letter from home? When you answered, what would you write?

The following letter was written by the famous English humorist, Thomas Hood, to a little girl, the daughter of his friend, Dr. Elliot. The letter is so full of jokes and nonsense that you would never suspect that Thomas Hood was sick and suffering at the time he wrote it. Read it over carefully and make sure that you see all the jokes.

Devonshire Lodge, New Finchley Road,
July 1, 1844.

My dear May:

How do you do, and how do you like the sea? Not much, perhaps, it's "so big." But shouldn't you like a nice little ocean, that you could put in a pan? Yet the sea, although it looks rather ugly at first, is very useful, and if I were near it this dry summer, I would carry it all home, to water the garden with at Stratford.

I remember that, when I saw the sea, it used sometimes to be very fussy, and fidgety, and did not always wash itself quite clean; but it was very fond of fun. Have the waves ever run after you yet, and turned your little two shoes into pumps, full of water?

There are no flowers, I suppose, on the beach, or I would ask you to bring me a bouquet, as you used at Stratford. But there are little crabs! If you would catch one for me, and teach it to dance the polka, it would make me quite happy; for I have not had any toys or playthings for a long time. Did you ever try, like a little crab, to run two ways at once? See if you can do it, for it is good fun; never mind tumbling over yourself a little first. It would be a good plan to hire a little crab, for an hour a day, to teach baby to crawl, if he can't walk, and if I was his mamma, I would too! Bless him! But I must not write on him any more — he is so soft, and I have nothing but steel pens.

And now good-by. Fanny has made my tea, and I must drink it

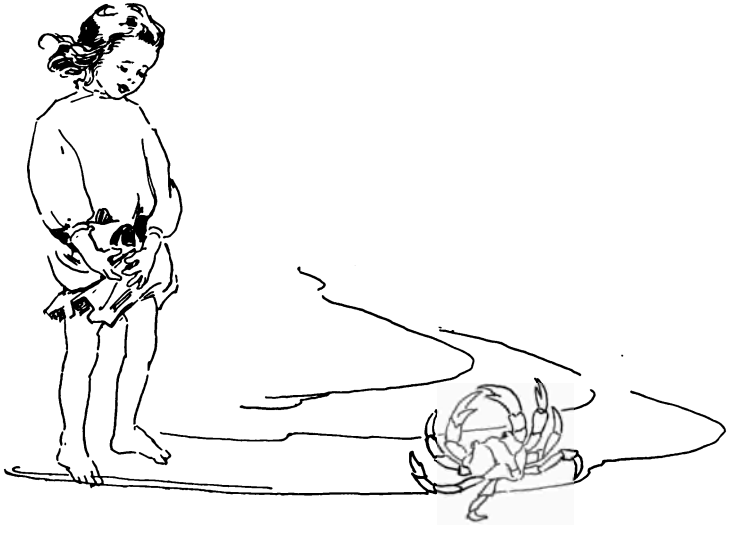
before it gets too hot, as we all were last Sunday week. They say the glass was 88 in the shade, which is a great age! The last fair breeze I blew dozens of kisses for you, but the wind changed, and I am afraid took them to Miss H—— or somebody that it shouldn't. Give my love to everybody and my compliments to all the rest, and remember, I am, my dear May,

Your loving friend,

Thomas Hood.

P.S. Don't forget my little crab to dance the polka, and pray write to me as soon as you can, if it's only a line.

How do you know that May is by the sea? Why does Hood call the sea fussy? What is the joke about turning the "little two shoes" into pumps? Why does he speak of teaching a crab to dance? How does a crab move? What is the joke about "not writing on him" because he is too soft? What was the glass that was 88 in the shade?



74. WRITTEN LESSON

A LETTER

34 Pine St., Richmond, Va.,
Dec. 31, 1910.

Dear George:

Aunt Emma has gone out to buy some things for our New Year's party to-morrow. She said that I might write a letter to you while she was out.

I am enjoying my visit very much. Our cousins are very kind and thoughtful. They have had some interesting plan for every one of the five days I have been here. Yesterday we had a long drive out into the country. To-morrow we are to have a masquerade party. Guess what I am going to be. I'll tell you when I get home next week.

I must close now. The girls are calling me. Give my love to Mother and Father.

Your affectionate sister,

May.

Copy the letter. "34 Pine St., Richmond, Va., Dec. 31, 1910" is called the **heading**. Note where it is placed. "Dear George" is the **salutation**. Note where it is placed.

Copy the following *headings*, putting each in the proper place on the page:

Bloomington, Ind., Jan. 3, 1900.
Hopedale, Mass., May 1, 1905.
76 South St., Austin, Tex., Nov. 25, 1906.

Copy the following *salutations*, putting each in the proper place on the page:

Dear May,
Dear Mother,
Dear Mr. Wilson,
My dear Miss Brown,

75. LANGUAGE LESSON

The *salutations* in letters are, as you see, not always the same. We use *Mr.* and *Mrs.* or *Miss* when writing to strangers, or to people whom we do not know very well, just as we do when speaking to them. We address our nearest friends and the members of our family without using *Mr.* and *Mrs.* A letter to your father would begin, *Dear Father*, but a letter to an acquaintance, Mr. Wilson, would begin, *Dear Mr. Wilson:* or *My dear Mr. Wilson:* — These salutations are written on the left side of the page, a little lower than the date. A salutation is followed by a comma (,) or by a colon (:) or by a colon and dash (:—).

Write the proper dates and salutations for letters.

1. To your sister Alice, from New York, on Christmas Day of next year.
2. To your teacher, from your home, on next Saturday.
3. To a friend, Mr. James Pryor, from Washington, to-day.
4. To the postmaster of your town, from San Francisco, one month from the present date.
5. To Santa Claus, from your home, a week before Christmas.

76. ORAL LESSON

AN OLD-FASHIONED SCHOOL

"Tell us, grandfather," said May, "what your school was like, and what you did there."

On this subject the old gentleman needed no coaxing.

"Ah, those were interesting times," he began. "The schoolhouse stood over in the valley, about a mile from our house. It was a pleasant walk in fine weather. But in the winter, when the wind blew cold and the snow was deep, that mile seemed as

long as four. My father often took us back and forth in his sleigh, and that was fine fun.

"I remember our coasting, and our sliding on the pond near the schoolhouse. When the bell rang at the end of the noon recess, we ran in and warmed ourselves around the great stove; and then, at a word from the master, we went to our desks and our books.

"But we liked the spring and autumn months best. We had many games that you city children seldom play: prisoner's base, hare-and-hounds, pussy-wants-a-corner, and other old games that were brought over from England by our forefathers' children. We had long rambles through the woods and fields, and we learned many interesting things about the birds, the squirrels, the rabbits, and other shy creatures."

"What was the schoolhouse like?" said George.

"Not a bit like your fine, big school, my boy," said his grandfather. "It was not more than thirty feet long, I should think. It was very plain and simple, that old school. As you entered it, you saw along each side a row of desks and benches. At the farther end on a low platform were the teacher's desk and chair. In the middle of the room stood the great round stove, and at the rear, on either side of the door, were the rows of hooks where we hung our hats and coats. The boys sat on one side of the room, and the girls on the other side. Our desks, made of smooth pine, without paint or varnish, were wide enough for two. Thus we sat, two and two, on a wide bench with a back that you children would not think very comfortable. Sometimes a boy that couldn't keep from whispering was made to sit among the girls. This was a severe punishment for a bashful boy.

"There were about thirty of us in our little one-room school. Some were tiny tots, learning their a b c's; and some were big boys studying Latin and geometry in order that they might enter college; but most of the pupils studied 'the three R's,' as they were called, that is, reading, writing, and ''rithmetic.'

"We used the old blue-back spelling book, writt
Webster, the dictionary man, in 1793; and we lea
from it quite as well, I think, as you and May s
worked hard at our arithmetic because the teach
be valuable in business; and at our grammar, l
would help us to speak and write better. Perh
I am not sure. But at any rate we learned t
sure that was good for us."

"But how did one man teach so many
"How did you all recite in the same room?"

"That was easy," said her grandfather.

heard one class recite, the r
or pretended to."

"And how did the teach

"Well," said Mr. Lawre
trees convenien
in making trou
from one of th
had a muscular

...ool
...arks in

... "My books
...n."
..." asked his

... marks? How
...plain the use of
... and explain the
...anger of Talk-

... Explain

"Do you mean," said May, "that he *whipped* the boys when they were bad?"

Mr. Lawrence's eyes twinkled. "I have sometimes thought," said he, "that our fine modern schools might be still better if they could be built near a clump of birch trees. What do you think about it, George?"

Read this story aloud as though it were a real conversation. Criticise the reading for clearness and accuracy in pronunciation. Was the reading made interesting? Were the proper words emphasized? Did the reading indicate the paragraph divisions?

Where is your schoolhouse? How far do you live from it? How do you go to it? How long does it take you? What time must you be there? What is the opening exercise of the school? What lessons do you have? What lessons do you like best? Which are hardest? What games do you play? When is school dismissed? What do you do then?

77. WRITTEN LESSON

Write a letter describing a day at your school. Put in the date and salutation. Have some of the letters written on the blackboard. Criticise these. See that all the forms of the letters are correct. Which are best? Why? Where are capitals used?

In all writing there must be a margin on the left side of the page. Never begin writing at the edge of the paper. Notice how the pages of this book and other books are printed. When your letters are written perhaps some of the best of them can be addressed to children of your grade in some other school. They may like to reply, telling you of their school.

78. LANGUAGE LESSON

QUOTATION MARKS

In writing, when we give the exact words of another person, these are inclosed by quotation marks (" ").

George had often heard his father say, "Haste makes waste."

A direct quotation begins with a capital and is inclosed in quotation marks.

A quotation is usually separated from the rest of the sentence by commas.

When his father said, "It is time for school," he hurried upstairs to get his books.

In conversations, the words of each speaker are inclosed in quotation marks. Explain the use of quotation marks in the following sentences:

"I had a bad tumble on the icy hill," said George. "My books were scattered everywhere and my geography was torn."

"Did you strap them tightly this morning?" asked his mother.

George shook his head. "No, I was in a hurry."

"You were in a hurry when you fell," said May.

"Haste makes waste," said Mr. Lawrence.

What is a quotation? What are quotation marks? How are they made? Turn to Lesson 76, and explain the use of quotation marks there. Turn to Lesson 13, and explain the use of quotation marks in the fable, "The Danger of Talking Too Much."

Examine the quotation marks in Lesson 37. Explain their use in each instance.

79. ORAL LESSON

SIF'S GOLDEN HAIR, A Northern Myth

Among the Northern gods there was one who was really unfit to be a god and to live in the shining city of Asgard. This rascal was small and dark and ugly, and his name was Loki. Nothing could better show you how very mean Loki was than the story of Sif and her golden hair. Sif was the wife of the god of Thunder named Thor. She had beautiful long hair that fell over her shoulders like a shower of gold, and of this she was very proud. One day Sif fell asleep on the steps of Thor's palace, and while she lay there sleeping Loki stole up softly behind her and cut off her golden hair.

When Sif woke at last and saw what had happened, she began to cry bitterly, for her golden hair was the pride and joy of Thor, and she was afraid that he would never want to look at her again now that it was gone. She got up from the steps where she was sitting and went away to hide in the garden. When Thor came home, he looked for her all through the palace, and garden, and after a long time finally found poor Sif behind a stone, sobbing bitterly. When he heard her story, he tried to comfort her the best he could, but Sif continued weeping, and covered her shorn head with her arm.

"I know who did this shameful thing," cried Thor, wrathfully; "it was that mischief-maker Loki, but this time he shall pay dear for his wickedness." And he strode out of the palace with a look so threatening that even the gods might have trembled before him. Now Loki was not expecting to be caught so soon, and he had not thought of seeking a hiding place; so when Thor came suddenly upon him he was too frightened to try to escape. He even forgot his ready lies, and when Thor shook him and threatened to kill him for his wicked act, he only begged for mercy and promised to restore her hair to Sif. Thor therefore

released him after binding him by a solemn oath to fulfill his promise.

The real hair which Loki had cut off he had already lost, so to keep his word to Thor he must find something else which would resemble it closely enough to make Sif believe she had indeed her own hair again. As there was only one place where skillful and cunning work like this could be done, Loki crossed the rainbow bridge that spans the gulf between Asgard and the earth, and hurried to the tall mountain which hides, amid its rocks, the entrance to the lower world. No one but a god or one of the swarthy elves themselves could have found this hidden opening, but Loki knew it well. A small passage led down into the very center of the earth, and down this path Loki stumbled in the darkness, until he came to the underworld. The swarthy elves were busily engaged in their wonderful workshop, lighted only by the fires from the forge; but when they saw Loki they laid down their tools and asked him how they could serve him.

"I have brought you a task," answered Loki, "which requires great skill. Make of your gold some locks of hair as soft and beautiful as the golden hair which adorns the head of Sif."

The elves, nothing daunted, set at once to work, and selecting a bar of perfect gold, they pounded it very soft, then spun it into threads so fine that they looked like sunbeams, and so soft that they felt like silk. When the work was finished and placed in Loki's hand, it exceeded in beauty anything he had ever seen, and he felt sure that Thor could not complain of his gift. Then he thanked the swarthy elves, and hastened with his prize back to Asgard and to the palace of Thor, where all the gods had assembled to see the fulfillment of Loki's promise. In spite of the success of his undertaking, the fear of Thor's hasty temper kept Loki somewhat humbled, for the Thunderer had been known to crush the object of his anger with his hammer when once his

wrath was fully roused. His face was now dark and threatening as Loki approached, and beside him stood Sif, weeping bitterly, and trying to cover her head with her hands. But Loki came up boldly and placed the golden hair, which the elves had made, upon her head. To the astonishment of all, it immediately grew fast, and no one could have told that it was not her golden hair. So Sif was proud and happy once again, and Loki was forgiven.

— EMILIE K. BAKER, *Out of the Northland.*

After reading the story, try the game of asking and answering questions on it, as in Lessons 10 and 25; or turn the story into a dialog, as in Lessons 28, 34, and 61.

80. WRITTEN LESSON

Some of the quotations in the story are interrupted or divided. See the third paragraph and the fifth. Turn to Lesson 37 and note the divided quotations in that Lesson. How are the quotation marks used here? Write three sentences about Loki containing divided quotations.

Copy the following proverbs:

It's never too late to mend.

Don't count your chickens before they are hatched.

Where there's a will there's a way.

A stitch in time saves nine.

Make hay while the sun shines.

81. LANGUAGE LESSON

Quotation marks are used to indicate the beginning and the end of an exact quotation. When the quotation is interrupted or divided, each part of the quotation is marked off by commas and inclosed in quotation marks.

"I think," said George, "I shall remember next time."

Write answers to the following questions, using quotation marks.

1. "Where are you going, my pretty maid?" asked the man.
2. "Am I my brother's keeper?" said Cain.
3. "Where did you leave your hat?" said May.
4. "Whose fault is it that you are late?" said George.
5. "Why did you fall asleep?" said Little Boy Blue's father.

Write the following as divided quotations:

1. "I cut it down with my hatchet," said George.
2. "It will not pay to climb the hill," said lazy Ned.
3. The fox thought, "If I can get the crow to open her mouth, she will let the cheese fall."
4. "Who among you all are bold enough to go?" asked the captain.
5. "What's the use of a book without conversation or pictures?" said Alice.

82. ORAL LESSON

COASTING

"'Tis royal fun," said lazy Ned,
"To coast upon my fine new sled,
And beat the other boys.
But then I cannot bear to climb
The tiresome hill for every time.
It more and more annoys."

Study the picture. How many children are in it? What is each doing? How does the boy in front steer his sled? Do you see George and May? Can you find "lazy Ned"?

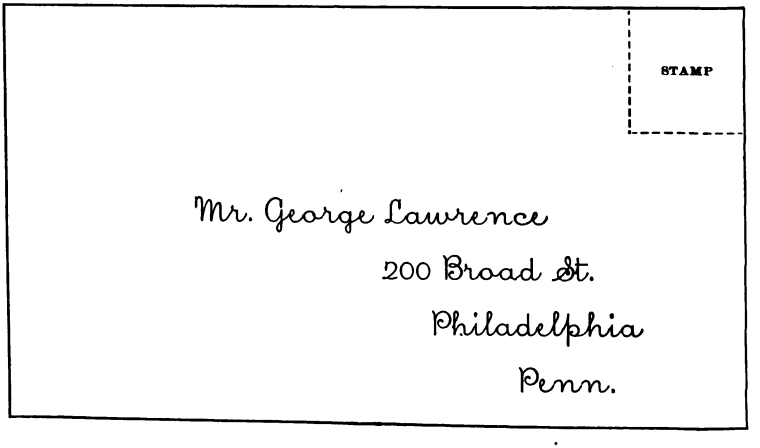
COASTING.

Have you ever gone coasting? Where? By day or by night? How deep was the snow? Is the fresh-fallen snow the best for coasting? What kind of snow is the best? How do you steer the sled? How long do you think a good coasting hill ought to be? How should the weather be? What other winter sports have you taken part in? Which do you like best?

Where do city children have their winter sports? What is done with the snow in big cities?

83. WRITTEN LESSON

Write a letter to a friend describing either (1) the picture in Lesson 82, or (2) an experience of yours in coasting, or (3) some other sport you have taken part in, as fishing, or swimming or something else. Put the letter in an envelope, and address it, putting the name and home of your friend in the places indicated by this model.



84. LANGUAGE LESSON

PLURALS OF NOUNS

What are the plurals of these words?

day boy toy play donkey joy

With what letter does each of these words end? What kind of letter does the *y* follow? The letters, *a*, *e*, *i*, *o*, *u*, and sometimes *w* and *y*, are vowels. The other letters of the alphabet are consonants.

In the following words, what kind of letter precedes the *y*: *lily*, *fly*, *lady*, *story*, *city*?

The plurals of these words are: *lilies*, *flies*, *ladies*, *stories*, *cities*. How are these plurals formed?

Write the plurals of these words by changing *y* to *ies*:—

pony	cherry	fairy	jelly	reply
daisy	cry	body	story	baby
berry	enemy	lily	duty	penny
ferry	copy	pansy	family	dairy

Make sentences containing some of these plurals.

Most nouns are changed from singular to plural by adding *-s*.

Nouns ending in *-s*, *-x*, *-z*, *-sh*, or soft *-ch*, are made plural by adding *-es*.

A few nouns ending in *-o* are made plural by adding *-es*.

Nouns ending in *-y* after a consonant are made plural by changing *y* to *ies*.

What are the plurals of *boy*, *girl*, *man*, *glass*, *box*, *mouse*, *child*, *tidy*, *ditty*?

The plural of *I* is *we*, and of *this* is *these*.

What are the plurals of *he*, *she*, *it*, *that*, *you*?

85. ORAL LESSON

THE CHILDREN'S HOUR

Between the dark and the daylight,
  When the night is beginning to lower,
Comes a pause in the day's occupations,
  That is known as the Children's Hour.

I hear in the chamber above me
  The patter of little feet,
The sound of a door that is opened,
  And voices soft and sweet.

From my study I see in the lamplight,
  Descending the broad hall stair,
Grave Alice, and laughing Allegra,
  And Edith with golden hair.

A whisper, and then a silence:
  Yet I know by their merry eyes,
They are plotting and planning together,
  To take me by surprise.

A sudden rush from the stairway,
  A sudden raid from the hall!
By three doors left unguarded
  They enter my castle wall!

They climb up into my turret
  O'er the arms and back of my chair;
If I try to escape, they surround me;
  They seem to be everywhere.

They almost devour me with kisses,
Their arms about me entwine,
Till I think of the Bishop of Bingen
In his Mouse-Tower on the Rhine!

Do you think, O blue-eyed banditti,
Because you have scaled the wall,
Such an old mustache as I am
Is not a match for you all!

I have you fast in my fortress,
And will not let you depart,
But put you down into the dungeon
In the round-tower of my heart.

And there will I keep you forever,
Yes, forever and a day,
Till the walls shall crumble to ruin,
And moulder in dust away!

— HENRY WADSWORTH LONGFELLOW.

At what time does the "children's hour" come? Why is it called their hour? Who are the children in the poem? Where do they come from? Whom are they coming to see? What will they do? What does their father say to them? What other poems by Longfellow have you read? What do these words mean: *lower*, *occupation*, *raid*, *turret*, *entwine*, *fortress*, *banditti*, *dungeon*, *round-tower?* If you do not know the meaning, consult the dictionary. Do you know the story of the Bishop of Bingen and the Mouse-Tower? It is told in Southey's "Bishop Hatto."

The best known of our American poets, Henry Wadsworth Longfellow, was born in Portland, Maine, in 1807. He graduated from Bowdoin College in 1825, in the same class with Nathaniel Hawthorne, another of our most famous authors. His house,

once General Washington's headquarters, is still standing, and is one of the things that visitors to Cambridge wish to see.

Longfellow wrote poems that please people of all ages. But so many of them have been about children, and interesting to children, that he is sometimes called the children's poet. You have probably read "Hiawatha," "The Village Blacksmith," "The Psalm of Life," and others. Later you will read, we hope, "Evangeline," "The Courtship of Miles Standish," "The Skeleton in Armor," and many more.

86. WRITTEN LESSON

Rewrite the following sentences, expressing the same ideas in a different way.

1. Their arms entwine my neck.
2. The clouds lower, and the light fails.
3. There is a pause in the day's occupations.
4. They are planning to make a raid upon me.
5. The children are descending the stair.
6. Alice is a grave little girl.
7. They have taken me by surprise.
8. They came in suddenly, and surrounded me.
9. They scaled my wall, and devoured me with kisses.
10. The old fortress is crumbling to ruin.

87. LANGUAGE LESSON

SYNONYMS, HOMONYMS

Words that mean nearly or quite the same thing are called synonyms.

gay	lively	useless	futile
serious	sober	anger	wrath
throw	toss	sage	wise
utter	express	swiftly	rapidly

Find synonyms for as many of the following words as you can.

try	active	cherish
empty	fraud	deceive
frigid	courtesy	brilliant
strive	delight	heroic
pretty	inquire	speed
grave	relate	pause
sudden	devour	scaled

Words that have the same sound but different meanings are called homonyms.

See Lesson 9 for an exercise on homonyms. Here are some examples of homonyms. Explain the meaning of each. Make sentences using each form.

led	lead		blew	blue	
sew	so		sent	cent	scent
sale	sail		right	write	rite
see	sea		great	grate	
bear	bare		way	weigh	
its	it's		sole	soul	
I	ay	eye	wood	would	

88. ORAL LESSON

Study this picture carefully. It represents a condition common in New England for more than fifty years after the Pilgrims landed in 1620.

Where are these people going? How many people are in the picture? Why do they go together? What are the men carrying? Why? What time of the year is it? Where is the church? How large is it? From what country had these people come? Why had they come to a land so dangerous and uncomfortable?

89. WRITTEN LESSON

Write an account of what the picture tells you.

Be careful to express your ideas clearly, and to write and spell accurately. Tell, if you can, what the inside of the church is like, what kind of houses the Puritans lived in, what comforts they lacked, and what sort of dangers the forest held for them.

90. LANGUAGE LESSON

CHOICE OF WORDS

In these sentences, use different words for those in italics:

1. The Pilgrims braved many *perils.*
2. They were determined to have *freedom* in their religion.
3. They endured many *hardships.*
4. England was their *fatherland.*
5. Their neighbors were now the *savage* Indians.
6. They sat down to their first Thanksgiving *feast* with feelings of *gratitude.*
7. They *strove* to found new homes in the forest.
8. The land was full of *pretty* flowers in summer.
9. The Indians *inquired* why they had come.
10. Some of the colonists had *deceived* the Indians.

Words in series are separated by commas.

EXAMPLE: On the farm are dogs, cats, horses, and cows.

Punctuate and capitalize the following sentences:

the indians had bows arrows and spears for weapons

yes mary i like violets pansies roses and asters

the days of the week are sunday monday tuesday wednesday thursday friday and saturday

you poor sick shivering doggie said james i will take you home

o tom your coat trousers and hat are covered with mud

91. ORAL LESSON

What is the name of the city or town in which you live? How is it spelled? What is the population of your town? In what part of the state is it? Has it a port, or water front? What are its principal streets? What important buildings has it? Is there a public library? a fire department? a water

supply? a trolley system? a public park? a town hall? What churches are there? What part of the town do you consider most attractive?

Let one member of the class step out of the room, knock at the door, enter as a stranger, and say, "I have three days to visit your town. Please tell me how to spend my time to the best advantage."

Several members of the class may answer him, speaking on the following topics or others that are suited to your town:

1. An account of the town for a visitor who has just arrived. 2. The Park. 3. The principal street. 4. The most attractive part of the town. 5. What I like best about our town.

92. WRITTEN LESSON

The following selection is from *Little Women*, a novel by Louisa M. Alcott. Read it over carefully so that you will be able to write it correctly from dictation. Notice paragraphs, capitals, punctuation, and contractions.

Jo saw a big red-headed youth approaching her corner, and fearing he meant to engage her, she slipped into a curtained recess, intending to peep and enjoy herself in peace. Unfortunately, another bashful person had chosen the same refuge; for, as the curtain fell behind her, she found herself face to face with the Laurence boy.

"Dear me, I didn't know any one was here!" stammered Jo, preparing to back out as speedily as she had bounced in.

But the boy laughed, and said pleasantly, though he looked a little startled, "Don't mind me; stay, if you like."

"Shan't I disturb you?"

"Not a bit. I only came because I don't know many people and felt rather strange at first, you know."

"So did I. Don't go away, please, unless you'd rather."

The boy sat down again and looked at his pumps, till Jo said, trying to be polite and easy, "I think I've had the pleasure of seeing you before. You live near us, don't you?"

"Next door;" and he looked up and laughed outright.

93. LANGUAGE LESSON

PLURAL NOUNS IN -VES

Most nouns ending in *-f* or *-fe* form their plural by adding *-s*.

roof, roofs	grief, griefs	safe, safes
proof, proofs	chief, chiefs	fife, fifes

These fourteen nouns ending in *-f* or *-fe* form their plural by changing *-f* or *-fe* to *-ves*.

beef, beeves	self, selves
calf, calves	shelf, shelves
elf, elves	sheaf, sheaves
half, halves	thief, thieves
knife, knives	wharf, wharves (or wharfs)
leaf, leaves	wife, wives
life, lives	wolf, wolves

Write the possessive singular and the possessive plural of each of the nouns mentioned above.

Give the rules for forming plural nouns. See Lesson 84.

94. ORAL LESSON

What railroads has your town? Has it any trade by water? What are its principal industries? What does it manufacture? Can you tell how any of these things are made? How many people do the factories employ? What are its principal stores? What do they sell? If a friend came to visit you, what shops or stores would you show

him? How is the town governed? Has it a mayor and council? a police department? What can you tell about the history of the town? When was it settled?

Give an account of the town such as would convince a stranger that it is a "live place." Can you tell any events in its early history?

Select one of the several topics on which you will give a brief talk to the class:

1. The railroads and where they go. 2. The factory and what is made there. 3. A large store in your town. 4. The story of the town years ago. 5. How to take books out of the library. 6. What the police do.

95. WRITTEN LESSON

You are to write a letter on one of the topics suggested in Lesson 94 to a friend who has never been in your town.

Write (1) the heading; (2) the address; (3) the salutation; (4) the letter; (5) the signature.

Your teacher will pass about the room and criticise the heading, address, and salutation, while you are writing the rest of the letter.

Some of the letters are to be read aloud. Listen and see if you can tell whether the letter should be divided into paragraphs. Where should the paragraphs be made?

96. LANGUAGE LESSON

PLURAL POSSESSIVES

This dog's nose is black.
Dogs' noses are cold.

In the first sentence, how many dogs are there? How is the singular possessive shown in writing and printing?

In the second sentence, how many dogs are there? What is the difference between the plural and the possessive? How is the plural possessive indicated?

Explain the difference in the meaning of these two expressions:

My sister's room. My sisters' room.

Plural nouns ending in *-s* are made possessive by adding the apostrophe.

In the singular the apostrophe is before the *s*. In plurals the apostrophe is after the *s*.

Tell whether these possessives are singular or plural:

The girl's pony.	My brother's store.	The pony's dinner.
The girls' pony.	My brothers' store.	The ponies' dinner.

Tell whether these are singular or plural possessives. How can you tell?

baby's	ladies'	babies'
glasses'	daughter's	teacher's
anybody's	daughters'	teachers'
doctors'	Mr. Thomas Lane's	doctor's
butcher's	dolls'	horses'

Change these expressions so that the possessive shall be plural. Explain the change in meaning in each case.

my dog's kennel	this boy's dog
her brother's house	the lady's carriage
that horse's stable	the thief's punishment

The few plurals of nouns that do not end in *-s* form the possessive by adding *'s*. For example:

men's oxen's mice's sheep's

Give the plural possessives of:

woman child tooth foot

97. ORAL LESSON

REVIEW

1. What is a sentence? 2. What is a declarative sentence? 3. What other kinds of sentences are there? 4. Give an example of each kind. 5. Give the rules for capitals. 6. When is a period used? a question mark? 7. What is an abbreviation? 8. How is it written? 9. Give the rule for forming plural nouns. 10. Give three examples of plurals in *-oes*. 11. Give three examples of plurals in *-ies*. 12. Give three examples of plurals in *-ves*. 13. What is a paragraph? 14. What is indention? 15. How is the possessive of singular nouns formed? 16. How is the possessive of plural nouns formed? 17. What are homonyms? Give two or three examples. 18. What are synonyms? Give two or three examples. 19. Name five pronouns. 20. Make some sentences, using these pronouns with *is*, *are*; *was*, *were*; *has*, *have*. 21. How are quotations written? 22. How are divided quotations written? 23. How is conversation between two persons divided into paragraphs? 24. What is a contraction? how is it written? Give several examples. 25. What is the difference between a contraction and an abbreviation?

98. WRITTEN LESSON

REVIEW

Write the following exercises from dictation:

1. Mr. James K. Williams went to New York on June 22, 1913.
2. To-day is (date in full).
3. "Come, May," said George, "I'll show you the turtle."
   "Will he bite?" asked May.
   "No, May, he is not a snapping turtle," said George.

The children walked down the hill and soon came to the brook. The turtle was sunning himself on the bridge.

"He doesn't look as if he wanted to fly," said May.

"No, turtles don't fly except in fables," said George.

4. Who has seen the wind?
Neither I nor you;
But when the leaves hang trembling,
The wind is passing through.
Who has seen the wind?
Neither you nor I;
But when the trees bow down their heads,
The wind is passing by.

—Christina G. Rossetti.

99. LANGUAGE LESSON

REVIEW

1. Give the plurals of the following nouns:

child, hero, lily, solo, cargo, beef, thief, ox, sheep, negro, rose, baby, piano, leaf, house, review, tomato, city, chief, shelf.

2. Give the possessives, singular and plural, of:

horse, negro, thief, sheep, mouse, baby, lady, captain, buffalo.

3. Give the plural of the following pronouns:

I, he, she, it, this, that, you.

4. Fill the blanks with the proper words, using *am*, *is*, *are*, *was*, *were*, or *been*:

I —— going to town to-day. —— you going with me? I have —— in town every day this week. —— you in town yesterday? We —— there yesterday, and —— going again to-day. No, he —— not ready. His sisters —— ready now. Yesterday we —— ready before you, but to-day you —— ready first.

100. REVIEW LESSON

CAPITALS AND PUNCTUATION

Capitals are used:

At the beginning of a sentence. (Lesson 6.)

At the beginning of every line of poetry. (Lesson 9.)

At the beginning of every direct quotation. (Lesson 78.)

In names of persons, places, cities, towns, months. (Lessons 12, 21, 24, 45, 48.)

In the principal words in titles. (Lessons 14, 17.)

For *I* and *O*. (Lesson 9.)

For all words referring to God. (Lesson 12.)

The **period** is used:

At the end of a declarative or imperative sentence (Lesson 6); after abbreviations (Lessons 21 and 24).

The **question mark** is used after every question. (Lesson 6.)

The **exclamation mark** is used to show strong feeling. (Lesson 12.)

The **hyphen** is used to separate syllables when a word is divided at the end of a line (Lesson 17); and between the parts of many compound words (Lesson 48).

The **comma** is used to mark off:

No or *yes* in replies. (Lesson 72.)

The name of the person spoken to. (Lesson 45.)

A direct quotation, or each of its parts if it is divided. (Lessons 78, 80, 81.)

Words in series. (Lesson 90.)

Find examples of each use in this book. Can you find any other cases in which the comma is used?

PART TWO

101. ORAL LESSON

SUBJECT AND PREDICATE

You already know a good many things about sentences. What is a sentence? What kinds of sentences are there? How is each kind punctuated? Every sentence has two parts, subject and predicate. The subject is what we are talking about. In the sentence. — *Birds fly*, — *Birds* is the subject. The predicate is what we say about the subject. In the sentence. — *Birds fly*, — *fly* is the predicate. Think of several very short simple sentences. What are their subjects? What are their predicates?

Are the groups of words below sentences? Supply subjects to show what we are talking about.

—— growl.
—— swim.
—— talk.
—— make an hour.
—— has lost her sheep.
—— pulled out a plum.
—— never told a lie.
—— spoke very clearly.

Are the following groups of words sentences? Say something about each. Have you made a sentence? What is its subject? What is its predicate?

a snow storm
cows
the mail carrier
clouds
the flowers
some boys whom I know
sentences
the predicate
the clock in the tower
Theodore Roosevelt

Let us take somewhat longer sentences and divide them into subject and predicate. In the sentence, — *Many birds fly south.* — *Many birds* is the subject; *fly south* is the predicate. What are the subjects and predicates of the two following sentences?

Many birds fly south in the autumn.
Many birds, both large and small, fly south in the autumn.

In each of the following sentences what do we talk about? What do we say about it? What is the subject, what is the predicate of each?

Jack and Jill went up the hill.
Christmas comes but once a year.
Honesty is the best policy.
Rain refreshes the dry earth.
I ran home like a deer.
Nearly all domestic animals appreciate kindness.
Every sentence has a subject and a predicate.
Is your father at home?
All of the grandchildren returned to the old home for Christmas.

102. WRITTEN LESSON

BUILDING SENTENCES

Write sentences, supplying predicates for the following subjects:

Little Jack Horner
The schoolhouse on the corner
The steamboat
I
My father
My mother and I
My baby brother
Ripe red strawberries
The city of Boston
The President of the United States

Write sentences, supplying subjects for the following predicates:

will rain to-morrow	rode in a red automobile
jumped over the moon	ran away with the spoon
was first President	discovered America in 1492
wrote letters to his friends	carried many tons of freight

103. LANGUAGE LESSON

THE COMPLETE SUBJECT AND COMPLETE PREDICATE

Write from dictation:

Every sentence can be divided into two parts, the complete subject and the complete predicate.

The subject is what we are talking about.

The predicate is what we say about the subject.

The complete subject contains a noun or a pronoun.

The complete predicate always contains a verb.

Supply predicates for the following subjects:

I	The dinner bell	The largest building in town
You	Benjamin Franklin	My pet canary
Cats	George and May	San Francisco

Supply subjects for the following predicates:

haven't time	jumped on the seat	isn't ready yet
caught fire	fell downstairs	had an axe to grind
ran away	will go to-morrow	is far from home

Divide the following sentences into their complete subjects and complete predicates:

1. Little Jack Horner sat in a corner.
2. The little fellow slept in a cradle.
3. The earth is a big round ball.

4. A year has three hundred and sixty-five days.
5. Taffy was a Welshman.
6. The village smithy stands under a spreading chestnut tree.
7. Dirt and disease go together.
8. George and May were brother and sister.

A MUTE APPEAL.

104. ORAL LESSON

Study the picture carefully. Describe the little girl, her dog, the other dog. Do you see anything that indicates to whom this other dog belongs? Can you imagine how his owner looks? Where is the scene? What is the girl doing? Define *mute* and *appeal.* Is the title of the picture a good one? Why? Several pupils may tell the story of the picture. One may give the little girl's account of the story; another, her dog's account; another, the other dog's account.

105. WRITTEN LESSON

Write a single paragraph on one of the following topics:

1. A description of the picture in Lesson 104.
2. A vacation outing.

These paragraphs are to be corrected by the class, for (1) title, (2) indention, (3) capitals, (4) punctuation.

106. LANGUAGE LESSON

ORDER OF SUBJECT AND PREDICATE

Examine the following sentences. The subject is in italics, the predicate in roman type. What kind of sentence is each?

1. Down the hill ran *the boys and girls.*
2. Where is *James?*
3. Where did *your brother Tom* go yesterday?
4. Please give me a dime.

In the first sentence, the usual order is changed, and the predicate comes first and the subject second. In declarative sentences, the natural order is (1) subject, (2) predicate. When a sentence has (1) predicate, (2) subject, this is called inverted order.

In the second sentence, the subject comes last, as frequently in interrogative sentences.

In the third sentence, a part of the predicate precedes and a part follows the subject. This order occurs in all kinds of sentences.

In the fourth sentence, the subject *you* is omitted, but must be understood. The subject *you* is frequently omitted in imperative sentences.

Select the subject and the predicate in each of the following sentences:

1. Young Walter Raleigh was waiting to see the queen.
2. At the foot of the stairs lay the queen's barge.
3. In a minute the queen would pass down the stairs.
4. From the great gates forth marched the ushers.
5. Amid a crowd of lords and ladies came the queen herself.
6. Where was Raleigh's companion?
7. He was hiding behind Walter.
8. It had rained the night before.
9. In the queen's path was a small quantity of mud.
10. Raleigh took his handsome cloak from his shoulders.
11. He laid it on the miry spot.
12. The queen passed over this strange bridge.
13. Into the barge she stepped without saying a word.
14. The crowd watched and wondered.
15. One of the queen's officers appeared.
16. Follow me to the queen.

107. ORAL LESSON

THE GROWTH OF A PLANT

Every spring you have seen trees put forth new leaves, flowers and weeds spring up in field and woodside, and all nature take on new life. Every step in these changes is wonderful; each is a new act of creation.

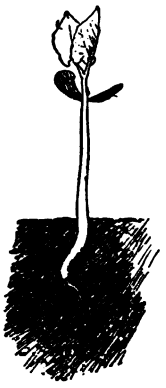
Most of the common plants continue their lives from generation to generation by means of seeds. Have you ever watched a seed grow into a plant?

This is a picture of a bean.

Place several beans in damp sand or earth, and keep them warm. In two or three days, if you take

one of them out, it will be soft and much larger than it was when you put it in. In five or six days, take out another, and it will be split apart like this:

By the end of a week, or very soon after, the earth will be pushed up and cracked, and soon a tiny pair of leaves will appear with the two halves of the bean clinging to them, like an eggshell to a newly hatched chick. If you pull up one of these, you will see a tiny plant with roots.



The plant is now well under way in its life. What has happened? The parent bean had produced a number of these bean seeds such as you have planted. Each bean contained in it the germ, or origin, of a new plant of the same sort. Most of the bean seed was composed of the material on which the infant plant could feed when its life should begin, and the whole was inclosed in a protecting skin.

The moisture and warmth started the new plant life. The roots pushed down into the earth for further food, and the stem and leaves pushed up to get their share of help from the light and air. For sunlight and air also contribute to the life of plants. The leaves have many minute openings in them through which the plants breathe in a certain portion of the atmosphere.

By and by our bean will grow and spread and put forth little white or lilac-colored blossoms. These in turn will drop off, and where they were will appear tiny bean pods, hardly as large as a pin. When these pods have developed we have a little bush about nine inches high, looking like the picture on the next page, and yielding us a delicious and wholesome food.

What does a seed contain? What makes it germinate? Why do we plant things in the spring? How must our soil

be prepared? What stages are there in the life of the bean?

Have you ever planted anything? Did it grow? Did it need any attendance during its growth? When did it ripen or reach its maturity? What flowers do you know the names of? Did you ever plant a garden? Can you watch something grow at home? How do the earth and the air help plants? Do children grow like plants?

108. WRITTEN LESSON

Write the following sentences from dictation:

1. Mr. and Mrs. Edward Lawrence will be at home on Thursday, April 4, 1913.

2. In the children's garden were lilies, daisies, roses, and sweet peas.

3. "I like to dig in the garden," said George.

4. "I like to pick the flowers," said May.

5. "I wonder," said their mother, "who likes to weed the garden?"

6. George's spade and May's rake were left out in the rain.

Compare your sentences written from dictation with those printed in the book. Correct carefully all mistakes.

Write the plurals corresponding to the following:

I	You are	He goes	was
this	I go	the boy runs	has
he is	the doll's	am.	sees
baby's	the doll's dress	is	goes

109. LANGUAGE LESSON

NOUNS

You have heard something about nouns in Lessons 33, 54, 60, 84, 93, and elsewhere. Words used as names are called nouns. They name all sorts of things, persons, places, and ideas. Boy, dog, stick, house, John, George Washington, schoolhouse, music, penny, patriotism, minister, fire engine, and New York are all nouns.

Select all the nouns in the fable in Lesson 13.

Divide the following sentences into subject and predicate. Select the nouns in the subjects.

1. Plants grow from seeds. 2. All the beautiful flowers in your garden grew from seeds. 3. Plant a seed in the damp earth. 4. Is the seed dead? 5. A tiny leaf pushes its way out of the earth. 6. This leaf will grow rapidly. 7. New leaves appear. 8. Do you see any flowers? 9. Under the earth are roots. 10. Light and air help the plant to grow. 11. How does a plant breathe? 12. The flowers have seeds. 13. These seeds may grow into new plants. 14. A common plant teaches us many things. 15. What do the plants eat?

Words used as names are called nouns. The principal word in the subject is often a noun.

110. ORAL LESSON

A DRILL IN THE RIGHT WAY OF SAYING THINGS

1. Say, *I have seen* him, or *I saw* him.
2. Say, *I did* it, or *I have done* it.
3. Say, *You were, you have.*
4. Say, *He doesn't.*

Choose sides and play the game of using correctly the words: *am, are, was, been, do, did, done, have, has, saw, seen.* The teacher will give the word *am.* The first pupil on one side will make a sentence containing that word. If the sentence is correct, score one. If it is incorrect, some one on the other side must find the mistake. That counts one for the side finding the mistake.

May expresses permission. **Can** expresses ability. The teacher **teaches** the lesson, the children **learn** it.

Study the following sentences until you are sure that you understand the correct use of *may* and *can*, *learn* and *teach.* Then make other sentences illustrating their use.

1. May I be excused at three o'clock?
2. You may if your lessons are learned.
3. I think I can learn them by then.
4. Who teaches drawing in your school?
5. Perhaps I can teach you how to draw a horse.

The teacher may use similar exercises on other common mistakes; for example:

Love for *like.* You *love* your mother, you *like* candy.

Most for *almost.* Say, I am *almost* ready.

Leave for *let.* *Let* the kitten alone; *leave* it in my care.

Between for *among.* Usually *between* applies to two persons or things, *among* to more than two.

111. WRITTEN LESSON

Pasadena, Cal., Dec. 6, 1914.

Harry Vincent,
342 West St.,
Albany, N. Y.

Dear Harry:

All day long I have been thinking of you and your mamma and wondering what you were doing. So, when I came back to the hotel to-night and found a letter from each of you, I cried, "Hurrah, this is fine!" I read your letter first, but don't tell mamma. Isn't it splendid to have snow and coasting so early in the winter? While it was snowing in New York, it was a warm summer day here in California, and I was picking ripe oranges. On Tuesday, I sent you a box by express, and it should reach you about the same time as this letter. As soon as it comes, please write and tell me how you like the oranges. In that letter, keep your eye on the capitals and the punctuation. If you try, I am sure, you can write a letter without a single mistake from the date to the signature. What is a signature? Here is your father's.

Thomas W. Vincent.

Imagine that you are Harry Vincent, and write a letter in reply to the above.

112. LANGUAGE LESSONS

PRONOUNS

Pronouns are words used instead of nouns. Take this sentence:

When John found John's sister crying, John gave John's sister John's whip.

The nouns *John* and *sister* are used too often. In fact, we never make a sentence like that. We use pronouns in place of the nouns. We would say:

When John found *his* sister crying, *he* gave *her his* whip.

He and *his* refer back to *John; her* to *sister.* All pronouns stand for nouns. The following are some of the most common pronouns:

I	he	his	they
me	she	him	them
you	it	we	who
your	her	us	which

Select all the pronouns in these nonsense verses:

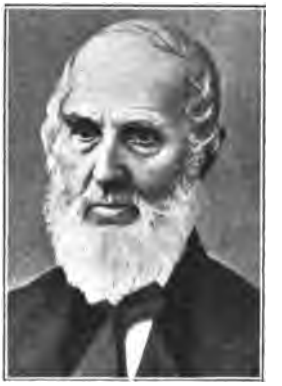
They told me, you had been to her,
And mentioned me to him;
They gave me a good character,
But said I could not swim.

Divide the following sentences into subject and predicate. Select the nouns and pronouns in each subject.

1. The sun is going down.
2. The sandman will soon come to see us.
3. He is sprinkling his sand everywhere.
4. The sand falls on my eyes.
5. Do you feel any sand on your eyes?
6. Listen to the sandman's song.
7. How sleepy I feel!
8. My eyelids are closing.
9. All the children hear this song.
10. The sandman's song is heard around the world.

Words used as names are called Nouns.
Words used in place of nouns are called Pronouns.
Every subject contains a noun or a pronoun.

113. ORAL LESSON



THE BAREFOOT BOY

Blessings on thee, little man,
Barefoot boy, with cheek of tan!
With thy turned-up pantaloons,
And thy merry whistled tunes;
With thy red lips, redder still,
Kissed by strawberries on the hill;
With the sunshine on thy face,
Through thy torn brim's jaunty grace;
From my heart I give thee joy, —
I was once a barefoot boy!
Prince thou art, — the grown-up man
Only is republican.
Let the million-dollared ride!
Barefoot, trudging at his side,
Thou hast more than he can buy
In the reach of ear and eye, —
Outward sunshine, inward joy:
Blessings on thee, barefoot boy!

This is the first stanza in a well-known and beautiful poem by John G. Whittier. He was born on a farm at Haverhill, Massachusetts, about a hundred years ago. The old farm house is still preserved as it was in his boyhood and is visited every year by many people who have enjoyed his poetry. He did not go to college, but he read good books, observed the life around him, and thought earnestly about what he read and saw, and so educated himself better than many college students do. He wrote many poems that describe the country life in New England. Among the best of these are "Snow Bound" and "Songs of Labor."

Do you know the rest of "The Barefoot Boy"? Where does the barefoot boy live? Why is he happy? What things has he that wealth cannot give? What are his pleasures? What is the meaning of: *cheek of tan, merry, jaunty, I give thee joy, republican, trudging, million-dollared, in the reach of ear and eye?*

If there is time, let several pupils speak on the following topics. Each talk should form a paragraph.

1. The Poet Whittier.
2. The Barefoot Boy.
3. The Occupations of a Country Boy.

114. WRITTEN LESSON

Write about (1) "The Barefoot Boy," or (2) the occupations of a country boy, or (3) an account of how a city boy spends his time out of school.

Each composition should contain several paragraphs. How many paragraphs are there to be in your composition? What shall you say in each paragraph?

115. LANGUAGE LESSON

A, AN, THE. HOMONYMS. SYNONYMS

A, an, and *the* are three very useful words. What difference is there in the meaning of *the book* and *a book? the pencil* and *a pencil?* Would you use *a* or *an* before the following words?

elephant	rhinoceros	goat	ostrich
consonant	vowel	uncle	aunt
winter day	autumn day	new coat	old coat

A is used before a word beginning with a consonant. *An* is used before a word beginning with a vowel.

Make sentences, using each of the following homonyms. In case of doubt, look the word up in the dictionary.

their	there	sowed	sewed	capitol	capital
piece	peace	steal	steel	led	lead
its	it's	principle	principal	sent cent	scent

Read the following stanza from Bryant's "Song of Marion's Men."

Our band is few but true and tried,
Our leader frank and bold;
The British soldier trembles
When Marion's name is told.
Our fortress is the good greenwood,
Our tent the cypress tree;
We know the forest round us,
As seamen know the sea.
We know its walls of thorny vines,
Its glades of reedy grass,
Its safe and silent islands
Within the dark morass.

Find synonyms, or words of nearly the same meaning, for *band*, *few*, *tried*, *leader*, *frank*, *bold*, *British*, *trembles*, *fortress*, *greenwood*, *seamen*, *glades*, *silent*, *morass*.

In this stanza from Sidney Lanier's "Tampa Robins," explain: *a fig for thee*, *globes of gold*, *Time's scythe*.

The robin laughed in the orange-tree:
"Ho, windy North, a fig for thee
While breasts are red and wings are bold
And green trees wave us globes of gold,
Time's scythe shall reap but bliss for me
— Sunlight, song, and the orange-tree."

116. ORAL LESSON

WAITING FOR MISTRESS

Study the picture carefully. What shows that the animals are "waiting for their mistress"? Where do you think she is going? Will the trip be a pleasure to all of them? What will the dogs do? If they could all think and talk, what might they be talking about now? Imagine their conversation.

117. WRITTEN LESSON

Write the story of Lesson 116 in the form of a dialog between the dogs and the pony, putting in the necessary stage directions. Consult the examples in Lessons 28 and 34 to get the right form.

118. LANGUAGE LESSON

VERBS

You have already learned something about verbs, about *is* and *are* in Lesson 42, about *was* and *were* and *has* and *have* in Lesson 54 and Lesson 60. Verbs are a very important and useful class of words; you have used them every day since you learned to talk.

Verbs are used to assert or tell something. In the sentence, — *John plays.* — *John* is a noun and names a boy; *plays* is a verb and tells what John does. Nouns are only names or signs. You can't tell anything about nouns without using verbs. Try to tell something about the noun *boy.* At once you use a verb.

The boy *is* ——	The boy *slept* ——
The boy *has* ——	The boy *thought* ——
The boy *plays* ——	The boy *gave* ——
The boy *will come* ——	The boy *has forgotten* ——

A verb may be a single word; as, *is, think, jumped, drank.* Or it may be composed of several words; as, *will come, has been, would have jumped, is drinking, may have been thinking.* When a verb consists of several words, it is called **a Verb-Group** (or Verb Phrase).

Turn to Lesson 46. In the poem "The Land of Counterpane" are the following verbs: *was, lay, had, keep, watched, go, sent, brought, planted, was, sits, sees.*

In the following sentences, determine (1) the subject, (2) the predicate. Select (3) the nouns, (4) the pronouns, (5) the verbs.

Few boys have found my nest in the meadow. There I chatter all day. They call me Bobolink. Do you see the eggs? Little birds will come by and by. The good farmer spares our nest.

119. ORAL LESSON

A PRETTY THIEF

Mr. Lawrence had planted a few rows of early sweet corn in the garden, and had promised George and May that they should have corn for dinner a week before any one else in the neighborhood. It was a kind of corn that grew very quickly and ripened earlier than the usual kinds. Its stalks were not tall, and the ears grew low on the stalk, close to the ground. They began to fill out long before the other corn in the garden had tasseled.

The children counted every ear and watched day by day, that they would be sure to know when the first ear was large enough to pick. There were two ears larger than the rest, and each day the children would call their father and ask him if they could not pick those ears. But each time he would say, "No, we must wait a little longer." Then George and May would go back under the old poplar tree and feed the squirrel that lived in its branches, or else sit quietly in the shade and try to imagine how good the sweet corn would taste.

At last Mr. Lawrence said, "All right, children, we'll pick those two ears to-morrow morning. You shall each have one for dinner."

"I choose the long ear," cried George; "it's the biggest."

"I'd rather have the fat one," said May; "it has the nicest silk."

The next morning they were out in the garden bright and early to pick the ears. But neither the long one nor the fat one was there! Each ear had been picked by some one. Under the poplar tree were the husks in two piles, and beside them the two cobs with every kernel neatly picked off.

Neither Mr. Lawrence, nor Henry the gardener, nor Sarah the

cook, nor any one about the house knew anything about the corn. There had been a thief about. That was clear, but who was the thief? George and May could not believe that such a rascal had been about their poplar tree.

"Never mind," said their father; "there are two more ears large enough to pick to-morrow."

On the next day, however, those two ears had been picked, and their shucks and cobs were found in the same place as before under the poplar tree. The next day three more ripe ears had been taken, and it began to look as if George and May wouldn't get any of the early sweet corn. They were very cross at the thief, whoever he might be, and declared that they would teach him a lesson if they could only catch him.

"Well, children," said Mr. Lawrence at supper that night, "Henry and I have been talking about your thief, and we believe that we know who he is. If you will go to bed an hour earlier to-night so that you can get up with the sun to-morrow, we will try to catch him."

Although George and May went to bed an hour earlier, they lay awake a long time trying to guess who the rascal was that had stolen their corn. So they were fast asleep the next morning when their father called to them, "Get up quick, and look out of the south window!"

In half a minute they were up and at the window. There on the lowest limb of the old poplar sat a great gray squirrel. He held a large ear of corn in his paws and was pulling off the husks and throwing them on the ground as fast as he could.

"The old scamp!" said George; "we've fed him nuts many a time."

"Isn't he cunning?" said May; "he's beginning to nibble the kernels."

Mr. Squirrel had finished husking the corn, and was biting off the kernels, as neat as you please. The early ears grew so low on

the stalk that, by stretching a little, he had been able to reach them and break them off. Then he had carried his stolen goods to the great limb, and now was having a fine breakfast. After every bite, with his sharp little teeth, he would throw his head back and look as proud and pleased with himself as could be.

In fact, he made such a pretty picture there among the green leaves in the bright morning sun that George and May did not feel very angry at the thief, after all.

Before the talk in the class about squirrels, see what you can learn by studying any squirrels near your home.

Are there any gray squirrels in your part of the country? Can they run fast? What is the shape of their tails? What does the squirrel do with his tail when resting? when jumping? Has he large or small ears? Where are his eyes placed? What is peculiar about his upper lip? Upon what does he feed? What enemies has he?

Have you seen a red squirrel? a chipmunk? What can you tell about them? In some parts of the country the gray squirrels make so much trouble by eating the young corn that boys are placed in the cornfields to frighten them away. In other parts of the country, in the cities especially, gray squirrels are kept in the parks, and everybody feeds and pets them. Have you any story to tell about squirrels?

There is a well-known poem, "The Mountain and the Squirrel," by Ralph Waldo Emerson. Do you know it? Perhaps some one in the class can recite it. Our picture of squirrels is from a painting by Sir Edwin Landseer, the famous painter of animals.

Read the story "A Pretty Thief" aloud.

Commit these lines to memory:

He prayeth well who loveth well
Both man and bird and beast.

He prayeth best who loveth best
All things both great and small;
For the dear God who loveth us,
He made and loveth all. — COLERIDGE.

120. WRITTEN LESSON

Write in your own words the story "A Pretty Thief," told in Lesson 119. Be careful in paragraphing, punctuation, and use of quotation marks.

121. LANGUAGE LESSON

Every predicate contains a verb or a verb-group. Make sentences containing the following verbs and verb-groups:

Verbs: ran, jumped, swam, dives, gives, gave, chased, skated, thought, saw, were, was, taught, learned.

Verb-Groups: have seen, may go, has taught, will learn, should have been, cannot speak.

Make five sentences, each containing the plural of one noun. What is the subject and the predicate of each sentence?

122. ORAL LESSON

THE OLD GARDEN

Where are the children? How do you know? Tell all the things that show it is a garden. How many different kinds of flowers do you see? Are there any trees in the picture? What is the boy doing? What is the flower he holds in his hand? What colors has this flower? Have you ever seen it growing? What other flowers do you see? What time of day do you think it is? The pillar which the girls are looking at is a sun dial. The level top has a face with numbers on it like a clock. The pointed thing at the top is called a *style*. The shadow of this style, falling on the numbers, shows what time of day it is. Have you ever seen a sun dial? Do we use the sun to tell the time? What ways of indicating time do you know? How old were you when you learned to tell the time?

123. WRITTEN LESSON

Give a description of the picture on the opposite page. Be sure to tell everything that you think interesting in it. Tell what the children are doing and how they are dressed.

After your composition has been corrected, perhaps you can illustrate your story with pencil or water-color sketches, and take it home to show your parents.

THE OLD GARDEN

124. LANGUAGE LESSON

VERBS: NUMBER AND TENSE

As we have seen, the verb is often different in the plural from the singular. We say, *he goes* and *they go*, *the boy runs* and *the boys run*.

Verbs also change with the *time* when the action was done. We say *I run now;* but *I ran yesterday*, or *I ran last week.* This way of indicating the time of an action we call *tense;* and we speak of the *present tense*, and the *past tense.*

Select the present tense and the past tense:

I slept.	The lion roars.
He thinks.	We thought so.
The rain came.	The weather was fine.

In the letter in Lesson 111, select the verbs and tell which are in the present tense and which in the past tense.

125. ORAL LESSON

PLANNING A LETTER

In the talk to-day we are going to prepare for a real letter. Every one in the class is to write a real letter to a real person. The first question to decide is, to whom will you write your letter? The second question is, about what will you write your letter? Think over these two questions, and have your answers ready.

In the class each pupil will be called on to say to whom his letter is to be addressed, and then to tell in a few words what he expects to say in the letter. Does the letter treat of several topics? Each topic should be given a paragraph or paragraphs. Make outlines or plans showing the different topics and their order.

126. WRITTEN LESSON

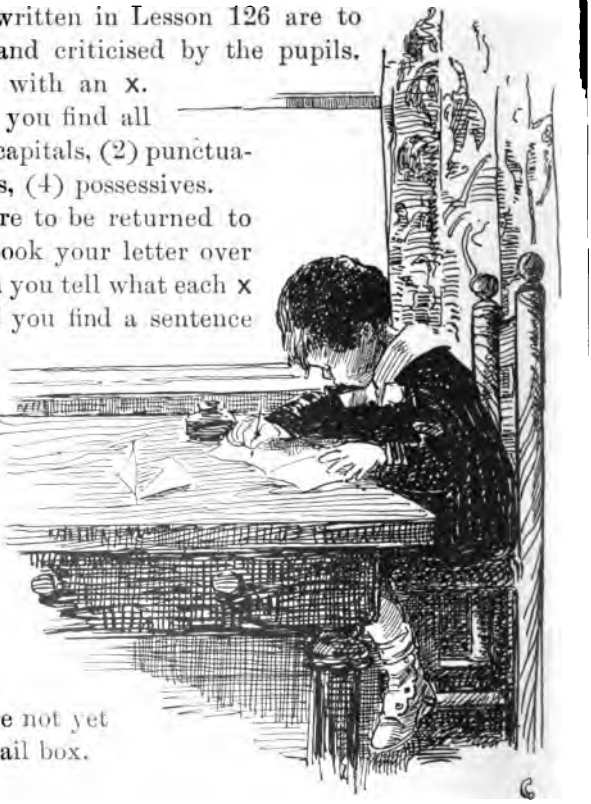
Write the letter you talked about in Lesson 125. Be sure that you write the heading, address, salutation, and signature correctly. If you are uncertain about any of these, turn to the models in Lessons 74 and 111. How many topics are you writing about? Make each topic a paragraph.

127. LANGUAGE LESSON

The letters written in Lesson 126 are to be exchanged and criticised by the pupils. Mark mistakes with an x.

Be sure that you find all mistakes in (1) capitals, (2) punctuation, (3) plurals, (4) possessives.

The letters are to be returned to the writers. Look your letter over carefully. Can you tell what each x stands for? If you find a sentence marked that you are sure has no mistake, you may write the sentence on the board. Can any one find a mistake, then? Preserve these letters; they are not yet ready for the mail box.



128. ORAL LESSON

A number of the letters written in Lesson 126 are to be read aloud. Each pupil is to read his own letter. Read very distinctly, so that every one in the class can understand.

Are there any mistakes in pronunciation or in the use of words? Which are the best letters? Why?

For Lesson 129, bring an envelope and a stamp to the class. Be sure you know how to spell the name and address of the person to whom your letter is written.

129. WRITTEN LESSON

On the envelope write the name and address correctly. Follow the models in Lessons 83 and 111.

Now copy very carefully the letter that you wrote in Lesson 126. Make sure that all the mistakes are corrected. Write plainly and slowly. Sign your name. Read the letter over. Is it a good one?

Now fold the sheet neatly and put it in the addressed envelope. Mail the letter after school.

130. LANGUAGE LESSON

TWO TROUBLESOME VERBS

See, Saw, Seen

Study carefully these sentences, and repeat them over and over until you are sure you can use correctly the words *see*, *saw*, *seen*. They are different forms of the verb *see*. *See* is the present tense; *saw* is the past tense; and *seen* is used in verb-groups with *has*, *have*, and *had*.

1. I see the bird now. 2. He sees the nest. 3. I have seen him often. 4. I haven't seen him for several days. 5. I saw him first a week ago. 6. Has he seen us? 7. Yes, he saw us a moment ago. 8. Did you see him, too? 9. Now we have both seen him.

Supply the proper form, *see*, *sees*, *saw*, *seen*, in the following sentences:

1. I —— an oriole yesterday. 2. Where did you —— him? 3. There, I —— him now. 4. I never —— one before. 5. Oh, I have —— them many times. 6. Have you ever —— a scarlet tanager? 7. No, but my brother has —— them several times this summer.

Do, Does, Did, Done

Do is plural; *does* is singular; both are in the present tense. *Did* is both singular and plural and is in the past tense. *Done* is used in verb-groups with *has*, *have*, or *had:* I *have done* it. He *has done* it.

1. I do my lessons in the morning. 2. He does his at night. 3. She doesn't do hers at all. 4. Doesn't she like to study? 5. Her brothers do, but she doesn't. 6. I did my example. Have you done yours? 7. He has done all his examples. 8. I didn't go yesterday, did you?

Read these sentences over and over until you are sure you can use the words correctly. Then make three sentences, using *do*, and three each for *does*, *did*, and *done*.

After this, any errors in the use of the verbs *see* and *do* in the oral lessons should be corrected as soon as the speaker makes the mistake.

Review the drill in the right way of saying things in Lesson 110.

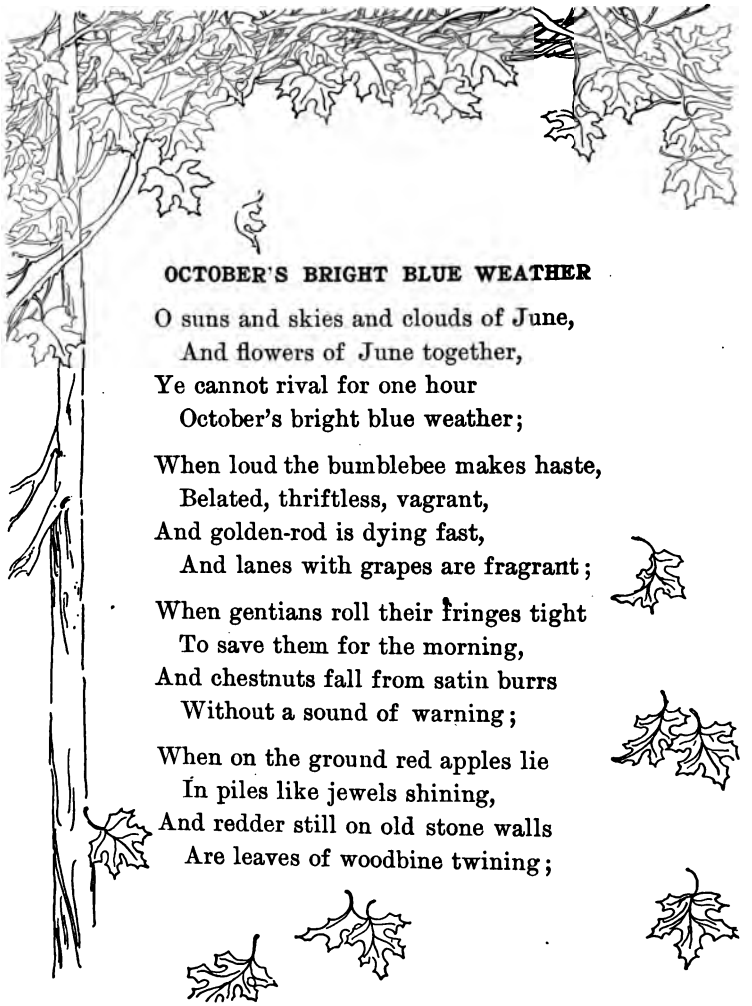
131. ORAL LESSON

The poem on the next two pages is to be studied and memorized in preparation for the Oral Lesson.

Read the poem carefully aloud. What is the first stanza about? the last stanza? What are the other stanzas about? Have you seen bumblebees, golden-rod, gentians, grapes, chestnuts, woodbine, and apple trees? What do the words *belated*, *thriftless*, *vagrant* mean? Why are they applied to the bumblebee? Explain the first two lines of the third stanza. Why are chestnut burrs described as *satin?* Explain *white-winged seeds*, *aftermaths*, *lovely wayside things*, *golden freighting.*

Helen Hunt Jackson was an American writer who spent most of her life in California. You should read her poem "September," and compare it with this one on October. Other poems on the months are "May," by Frank Dempster Sherman; "July," by Susan Hartley Sweet; "March," by William Wordsworth. Do you think that October is the best of the months?

How do you like the drawing for the poem in this book? If you care to, you might make with your water colors an ornamental cover for a booklet in which you could copy the poem. This would make a nice Christmas gift for some one at home.



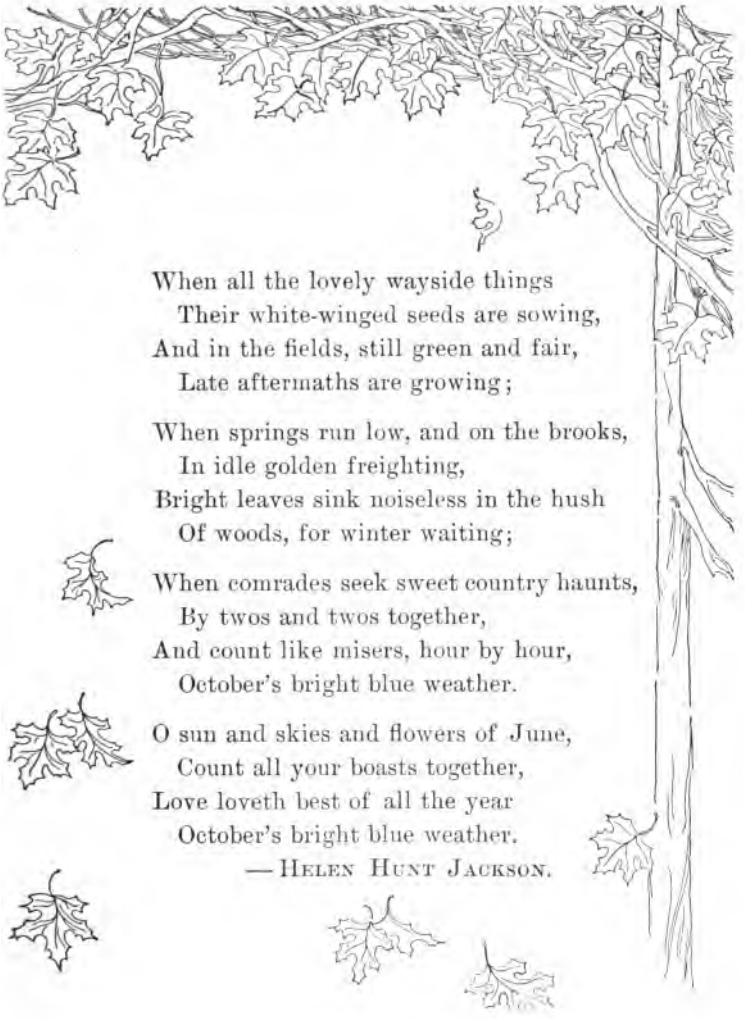
OCTOBER'S BRIGHT BLUE WEATHER

O suns and skies and clouds of June,
And flowers of June together,
Ye cannot rival for one hour
October's bright blue weather;

When loud the bumblebee makes haste,
Belated, thriftless, vagrant,
And golden-rod is dying fast,
And lanes with grapes are fragrant;

When gentians roll their fringes tight
To save them for the morning,
And chestnuts fall from satin burrs
Without a sound of warning;

When on the ground red apples lie
In piles like jewels shining,
And redder still on old stone walls
Are leaves of woodbine twining;



When all the lovely wayside things
Their white-winged seeds are sowing,
And in the fields, still green and fair,
Late aftermaths are growing;

When springs run low, and on the brooks,
In idle golden freighting,
Bright leaves sink noiseless in the hush
Of woods, for winter waiting;

When comrades seek sweet country haunts,
By twos and twos together,
And count like misers, hour by hour,
October's bright blue weather.

O sun and skies and flowers of June,
Count all your boasts together,
Love loveth best of all the year
October's bright blue weather.

— Helen Hunt Jackson.

132. WRITTEN LESSON

Write from dictation the following sentences:

1. It was May's birthday, Saturday, October 15, 1911.
2. "Come," said May to her brother, "let us take a walk."
3. "All right," he replied; "we may find some chestnuts."
4. In the fields the pumpkins were turning yellow, and in the orchards the apples were red on the trees.
5. The bumblebee's gold, the woodbine's scarlet and the grapes' purple were other colors that we noticed.

Rewrite each of the following sentences, using another word or expression in place of the one in italics, changing the order of the words when necessary. Underline the subject of each sentence.

1. June cannot *rival* October.
2. The bumblebee is a *vagrant* fellow.
3. *Gay colored* leaves *fall quietly* into the brook.
4. The *wayside* gentians curl their fringes.
5. The lanes are *odorous* with grapes.
6. The *bumblebee's* buzz was the only sound *to be heard.*

133. LANGUAGE LESSON

PREFIXES AND SUFFIXES

You have often noticed that two words are alike, except that they begin or end differently. We often add a syllable to the beginning or to the end of the word. We say that apples are *ripe*, or *unripe;* or, that we are going *home*, or *homeward.* A syllable that is put on at the beginning of a word is called a *prefix;* a syllable at the end of a word is called a *suffix.*

Let us consider some of these *prefixes* and *suffixes.* *Un-* is a prefix that means *not; unripe* means *not ripe; unready* means

not ready. Tell the meaning of the following words: *unwilling, unsteady, unable, untrue, unpleasant, unsafe, unbroken, unknown*. How many other words can you think of that begin with *un-?*

In- is another prefix that often means *not*. Before *m*, *p*, and *b* it is written *im*, before *l* it is *il*, and before *r* it is written *ir*. *Insincere* means *not sincere*. Tell the meaning of the following words: *inactive, impatient, illegible, immovable, impious, incomplete, irrational, illegal, impossible, inconsistent, irregular, irresponsible*. Can you think of any other words beginning with *il-*, *im-*, *in-*, or *ir-* in which this prefix means *not?*

This same prefix often means *in, into, on*, or *to*. *Indrawn* means *drawn in; inflow* means that which *flows in*. Tell the meaning of the following words: *immigrate, impart, import, imprint, implant, inclose, indent*.

There are many other prefixes in common use. Here are a few of them:

pre-, meaning *before*, as in *prefix, precede*.
ante-, meaning *before*, as in *antedate*.
anti-, meaning *against*, as in *antipathy*.
con-, meaning *together*, as in *congress, convene*.
extra-, meaning *beyond* or *outside*, as in *extraordinary*.
fore-, meaning *before*, as in *foresee, foretell*.
re-, meaning *back* or *again*, as in *return, retell*.

A suffix is a syllable added to the end of a word: *happy, happiness; home, homelike; swift, swiftly; act, action*. Two common suffixes, meaning *one that*, are *-er* and *-or*, as in *walker, sailor*.

It is a good habit to note how words are formed. It always helps you to remember how to spell them, and it often helps you to get at their meaning.

134. ORAL LESSON

ABRAHAM LINCOLN

Abraham Lincoln was president of the United States in the time of its greatest trial, during the terrible Civil War between North and South. No leader of a nation ever had

STATUE IN LINCOLN PARK, CHICAGO, BY ST. GAUDENS.

heavier duties or graver cares. Lincoln accomplished the duties of his leadership with an ability and wisdom that

have marked him as one of the greatest men of the world's history. In spite of the burden of the long years of war, he remained unselfish, generous, sympathetic, and tender-hearted as a child. When the war was over, and he was planning "with malice toward none, with charity for all, to bind up the nation's wounds," his noble life was suddenly ended by an assassin's bullet. Perhaps no man was ever better loved or more deeply mourned.

Every child should know some of the facts of Lincoln's life; of his boyhood struggle with poverty, his earnest effort for an education, his success as a lawyer and statesman, his lofty patriotism, his many deeds of sympathy and kindness. Incidents in his life and traits of his character should be discussed in the class. There are biographies of Lincoln, suitable for boys and girls, by Horace Scudder (Houghton), Ida Tarbell (McClure), and Norman Hapgood (Macmillan).

Here is Lincoln's own modest account of his life from eight to twenty-one.

My father, at the death of his father, was but six years of age, and he grew up literally without education. He removed from Kentucky to what is now Spencer County, Indiana, in my eighth year. We reached our new home about the time the State came into the Union. It was a wild region, with many bears and other wild animals still in the woods. There I grew up. There were some schools, so called, but no qualification was ever required of a teacher beyond "readin', writin', and cipherin'" to the rule of three. If a straggler supposed to understand Latin happened to sojourn in the neighborhood, he was looked upon as a wizard. There was absolutely nothing to excite ambition for education. Of course, when I came of age, I did not know much. Still, somehow, I could read, write, and cipher to the rule of three, but that was all. I have not been to school since. The little advance I

now have upon this store of education I have picked up from time to time under the pressure of necessity.

I was raised to farm work, which I continued till I was twenty-two. At twenty-one I came to Illinois, Macon County. Then I got to New Salem, at that time in Sangamon, now in Menard County, where I remained a year as a sort of clerk in a store.

135. WRITTEN LESSON

Write a composition on Abraham Lincoln. Divide the composition into three parts, giving one paragraph to each of these parts.

1. Lincoln's boyhood.
2. Lincoln's public life.
3. Lincoln's character.

This division into parts is what is called an *outline*. Outlines are useful in writing and speaking. They help us to keep our thoughts in order. Each part or division of an outline is called a *head:* there are three heads in our outline.

136. LANGUAGE LESSON

DOUBLE NEGATIVES

Simple Simon met a pieman going to the fair.
Said Simple Simon to the pieman, "Let me taste your ware."
Said the pieman to Simple Simon, "Show me first your penny."
Said Simple Simon to the pieman, "Indeed, I have not any."

Study the punctuation and quotation marks until you can write correctly from memory. It is Simple Simon's last remark that is important for our language lesson. Suppose

he had said, "I have no penny," or "I have none." His meaning would have been the same as, "I have *not any*."

No means *not any*. *None* means *not one*. *Nobody* means *not anybody*. *Nothing* means *not anything*.

Suppose, however, that Simon's grammar had been as poor as his purse, and he had said, "I haven't no penny," or "I haven't none." What nonsense that would have been! "I haven't no penny" = "I have not not any penny."

Never use *no* or *none*, or *nobody* or *nothing* after *not*.

In the following sentences those in the first column have *not*, to be followed by *any*, *any one*, *anybody*, *anything*. In the second column the words lacking are *no*, *none*, *nobody*, *nothing*. Fill the blanks so that both sentences, 1, 2, 3, etc., shall have the same meaning:

1. I haven't —— time.	I have —— time.
2. I do not want —— presents.	I want —— presents.
3. I don't know —— body.	I know —— body.
4. I haven't done ——.	I have done ——.
5 He doesn't care for ——.	He cares for ——.
6. You haven't seen ——.	You have seen ——.
7. He would not say ——.	He would say ——.
8. We shall not expect ——.	We shall expect ——.

Read over each column, filling in the blanks. When the teacher reads one sentence, write the second sentence having the same meaning.

Explain the negatives in these lines from the old song "The Miller of Dee":

> And this the burden of his song
> Forever used to be,
> "I envy no one, — no, not I!
> And no one envies me!"

137. ORAL LESSON

A PICTURE STORY

Look at the pictures on this and the opposite page. Do they suggest a story? In the first picture where is the rabbit? in the woods or in a garden? What is he doing? What do you suppose is happening on the other side of the cold-frame? Suppose there is a dog coming through the garden; can he see the rabbit? What will happen when the dog comes round the corner? What is happening in the second picture? Where is the rabbit going? Where is his home? How far away is it? What fields must he cross? Does he go through any fences? over any stone walls? Has the rabbit a wife and children waiting for him at home? Imagine the story of the chase, and describe any narrow escapes the rabbit has. Tell how the dog feels as he is shown in the third picture, and how the rabbit feels as he appears in the

fourth picture. What does the fifth picture tell you as to the end of the story? Find a title for the story and names for the dog and the rabbit. Several children may tell the story, and we will see how many different things the picture can suggest. Or,

one pupil may tell the story as far as it is suggested by the first picture; another may continue the story for the second picture; and another may complete the story, following the suggestions of the last three pictures. Perhaps some pupil can tell the whole story as the rabbit would tell it to the little ones in the burrow.

138. WRITTEN LESSON

Write the story of the dog and his rabbit hunt. Decide how many paragraphs you will have and what each will tell about. You may tell the story as it seemed to the dog, or to the rabbit, or to an onlooker. After the compositions are written read some of them aloud. See whether the sentences are all good. If there are any bad sentences, have them corrected on the board. The best of these stories may be put in the class story book.

139. LANGUAGE LESSON

REVIEW

Select all the nouns, pronouns, and verbs in the fable in Lesson 37.

State whether each noun or pronoun is singular or plural.

Give the possessive singular and plural of each noun.

Make five sentences, each containing the plural of one noun and the past tense of one verb.

Select all the nouns, pronouns, and verbs in one of the stories written in Lesson 138.

140. ORAL LESSON

THE BIRD SHOP

Isn't this picture full of stories? Who can tell the story of those great, gorgeous parrots? Where were they born? How did they live in the forest? How were they captured? How far did they travel before they came to the United States? What adventures did they have before they reached the bird shop? How do they live there? Can they talk? If he could talk as well as you can, what a story Mr. Parrot would tell to the girl in the picture! There are many other

THE BIRD SHOP

birds in the bird shop besides the parrot. How many birds do you know by sight? How many can you recognize by their songs? There must be a canary in the bird shop; can you tell its story? And what is the story of the goldfish? What is the boy trying to teach the puppies? They don't look as if they were learning very fast or as if they had much of a story to tell. Their stories are in the future. Suppose the boy buys one of the puppies for a pet; can you imagine the story of that puppy from the time he leaves the shop until he becomes a big dog? We are sure that some kind and thoughtful children will buy the rabbits and will take good care of them. But even so, they are likely to have some adventures to relate. Perhaps you have some pets that you can tell stories about. Can you imagine a story about the boy or the girl in the picture, how they came to the bird store and what they are going to buy? Or, will you tell a story about the old man who keeps the store? He must have a whole library of animal stories under his skull cap. For the oral lesson as many children as time permits are to tell stories suggested by our picture. Before you begin, arrange a brief outline in your mind.

141. WRITTEN LESSON

Write a story suggested by the picture in Lesson 140. It will be interesting to see how many stories the picture has suggested to different members of the class.

142. LANGUAGE LESSON

PUNCTUATION

Punctuation is used to aid the eye of the reader. It would be very difficult to read a page without any punctuation marks. You could not tell when one sentence ended

and another began. The period and question mark show a complete break in the sense. The sentence is ended; the reader pauses. The comma is used to mark shorter pauses and less abrupt breaks in the sense. It is used to separate words, or to show a slight pause or a change in the sense, or an omission of a word. We have seen several uses, illustrated in the following sentences. Can you give the rules? (See Lesson 100.)

Come, John, we are ready to go.
Yes, he is here.
James said, "I will go."
For Christmas he had a tool chest, a sled, and a necktie.

In all these cases some words are separated by commas from others. Often one part of a sentence must be separated from the rest, or the meaning may be misunderstood. Examine the following sentences. Are two meanings possible? Where should a comma be placed?

Frank shot a crow and his father and mother praised him.
When the clock struck William John Davis started for home.

Always look over your compositions and decide whether commas are needed to make the sense clear.

The semicolon is used, like the comma, to separate parts of the sentence from other parts, but it shows a more marked separation, or a longer pause than the comma. Turn to Lesson 76 and see how semicolons are used there.

The colon is used in the salutation of a letter and before a series of words. Notice the colon in Lesson 75.

The hyphen (see Lesson 100) is used between syllables of a word when one part of the word comes at the end of one line and the other part comes on the next line. It is also used in compound words, as *threshing-machine*, *verb-group*.

143. ORAL LESSON

PROVERBS

Most of the common proverbs are very old. In fact, people made proverbs before they knew written language. They are found among the savage and ignorant tribes of Africa and Asia, although, strangely enough, not among the American Indians. Each proverb states in a few words the result of much thinking and experience. When we say, "Haste makes waste," we are merely repeating what people learned thousands of years ago and have found to be true in every generation since then. A proverb is always short, and it often uses some particular instance or example to point a general lesson. Thus when we say, "A new broom sweeps clean," we mean that any new tool does its work more thoroughly than an old, or that a new person at any job is likely to be more thorough for a time than the person who preceded him. Sometimes, indeed, a proverb has several slightly different meanings.

In Lesson 78 the proverb "Haste makes waste" was illustrated by a few sentences; and in Lesson 72 a short story illustrated the proverb "Every cloud has a silver lining." Explain the meaning or give examples to illustrate these proverbs.

A friend in need is a friend indeed.
Handsome is that handsome does.
A stitch in time saves nine.
He laughs best who laughs last.
A rolling stone gathers no moss.
A barking dog seldom bites.
Willful waste makes woeful want.

Many proverbs and familiar expressions seem to be remembered because of the rhyme or alliteration. Perhaps your teacher will explain *alliteration.*

How many proverbs do you know?

144. WRITTEN LESSON

Write a story illustrating the meaning of one of the proverbs in Lesson 143 or of some other proverb that you select.

Underline all the verbs or verb-groups in your composition.

145. LANGUAGE LESSON

SIMPLE SUBJECT, SIMPLE PREDICATE, MODIFIERS

As we have seen, every sentence can be divided into its complete subject and complete predicate. In every complete subject, the main word, either a noun or a pronoun, is called the subject word, or the simple subject. In every complete predicate, the main word, a verb or verb-group, is the simple predicate. The simple subject is the word that tells whom or what we are talking about. The simple predicate is the verb that tells something about the subject. In the following sentences the vertical line separates the complete subject from the complete predicate. The simple subject and the simple predicate are printed in italics.

1. The great *Hercules* | *came* at last to the garden of Hesperides.
2. Famous golden *apples* | *grew* on a tree in the garden.
3. The *deeds* of Hercules | *were known* all over the world.
4. With his club and lion's skin, *he* | *marched* straight on.

In each sentence the complete subject is composed of *the simple subject* (a noun or pronoun) and words which describe or modify it. These are called modifiers.

Each complete predicate is composed of *the simple predicate* (a verb or verb-group) and its modifiers.

Select the simple subjects and simple predicates in the sentences in Lesson 106.

The simple subject of a sentence is a noun or pronoun.

The simple predicate of a sentence is a verb or verb-group.

146. ORAL LESSON

THE DAFFODILS

I wandered lonely as a cloud
That floats on high o'er vales and hills,
When all at once I saw a crowd,
A host, of golden daffodils;
Beside the lake, beneath the trees,
Fluttering and dancing in the breeze.

Continuous as the stars that shine
And twinkle on the milky way,
They stretched in never-ending line
Along the margin of a bay:
Ten thousand saw I at a glance,
Tossing their heads in sprightly dance.

The waves beside them danced; but they
Out-did the sparkling waves in glee:
A poet could not be but gay
In such a jocund company:
I gazed — and gazed — but little thought
What wealth the show to me had brought:

For oft, when on my couch I lie
In vacant or in pensive mood,
They flash upon that inward eye
Which is the bliss of solitude;
And then my heart with pleasure fills,
And dances with the daffodils.

WILLIAM WORDSWORTH.

What is the meaning of *sprightly*, *jocund*, *pensive*, *solitude*? Note the order followed by the poet. The first and second stanzas describe the daffodils as he saw them. The third

stanza tells how he felt about them. The fourth stanza tells how the picture of the daffodils reappears in memory and brings anew its lesson of joy. Note the picture that the poem brings to the mind, to the "inward eye." Describe the picture you receive from the first two lines. Give the picture of the daffodils along the lake. How do you see the waves? Note the words that aid in giving a picture of movement among the flowers: *fluttering*, *dancing*, *twinkle*, *tossing*, *sprightly*. Some of these words and some others in the poem help to give the feeling of joy. What are they? What words help in showing us what a great crowd of daffodils there were? What is "a pensive mood," "the inward eye," "the bliss of solitude"? Commit the poem to memory.

William Wordsworth, one of the greatest English poets, often wrote about flowers, birds, animals, and children. Some of his poems that you should read are: "We are Seven," "The Pet Lamb," "To the Cuckoo," "The Green Linnet," "To a Butterfly," "The Daisy," "Lucy Gray," "The Reverie of Poor Susan."

147. WRITTEN LESSON

Write a composition following this outline. Your teacher will change the outline to suit the place and season.

WHAT I SEE ON MY WALK TO SCHOOL:

(1) Flowers. (2) Trees. (3) Birds. (4) Other Animals.

148. LANGUAGE LESSON

Some of the compositions written in Lesson 147 are to be read aloud in the class. The teacher will select from these compositions simple declarative sentences which are to be analyzed. In each sentence select the simple subject and its modifiers, and the simple predicate and its modifiers.

149. ORAL LESSON

YOUR STATE

Have you studied in geography about the state in which you live? What are its boundaries? its rivers? its mountains? its lakes? Has it any famous natural wonder, like Niagara Falls, or the Yosemite Valley? What can you tell about its soil, its products, its industries? How far have you traveled in your state? What are its chief cities? What are the industries of each? Locate each. How would you go to get from your state to New York? to Chicago? to New Orleans? to San Francisco? What have we talked about in this lesson which would make a good topic for a written composition? Is there some river or lake you could describe? or some city? or some journey? Or you may tell a story of the early settlement or history of your state.

150. WRITTEN LESSON

Write a composition on a topic selected from Lesson 149. At the close of your composition, at the foot of the page, write the name of a state (not your own) which you have studied in geography, and which you can write a composition about later on. (Lesson 153.)

Lessons 149, 150, 152, 153, may be used in connection with the class work in geography.

151. LANGUAGE LESSON

MODIFIERS

Review Lesson 145.

Notice the difference in meaning in the following:

1. Dogs.
2. The dogs.
3. The black dogs.
4. The black dogs in our yard.

Dogs is a noun that names all dogs. The words *the, black, in our yard,* modify and add to the meaning of *dogs.* They are called modifiers.

Suppose we wish to make a statement about these dogs. We shall need a verb — *bark.* Notice the differences in meaning in the following sentences:

1. The black dogs in our yard bark.
2. The black dogs in our yard bark loudly.
3. The black dogs in our yard bark loudly every night.

The words *loudly* and *every night* modify or add to the meaning of the word *bark.* They are called modifiers.

Make sentences with the following modifiers of the simple subject.

1. pretty
2. red, on the bush
3. loud, in the schoolroom
4. little, black
5. in the water
6. The old

What is the *complete subject* in each sentence?

Make sentences with the following modifiers of the simple predicate:

1. politely
2. at half-past four
3. while the sun shines
4. in a hurry
5. in New York
6. for an hour

What is the *complete predicate* in each sentence?

Modifiers are words which modify or limit the meaning of other words.

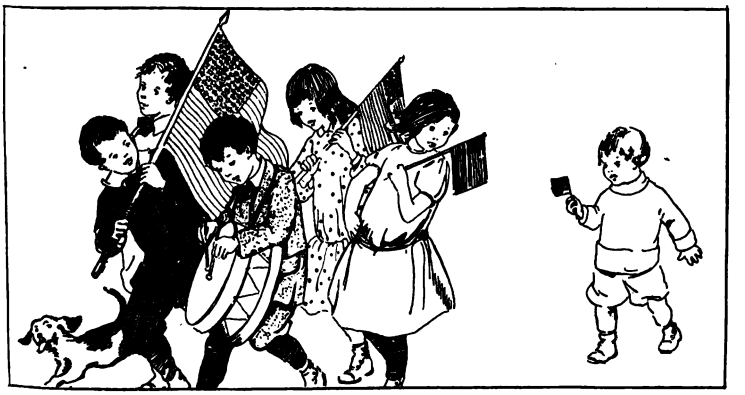
The simple subject and its modifiers make the complete subject of a sentence.

The simple predicate and its modifiers make the complete predicate of a sentence.

152. ORAL LESSON

THE STATES

How many stars are there in the flag? What does each star represent? How many states are there? In Lesson 150 you selected a state that you would like to write about. If every one wrote about a different state, we should have an account of nearly the whole United States. How many states were there when the United States first became an independent nation? How many stars were there in the flag? Where were these states located? Who lived in the rest of the country? Were there any cities west of the Alleghany Mountains? any railroads? Can you tell anything about the settlement of the country? What is the difference between a state and a territory? What territories are there? What islands are in the possession of the United States? Can you give an outline of the composition you are going to write about a state? What will you speak of first? second? A few outlines may be put on the board.



153. WRITTEN LESSON

Write a composition of two or three paragraphs about the state which you selected.

154. LANGUAGE LESSON

Some of the compositions written in Lesson 153 are to be read in the class. After a composition is read, the class may indicate the main ideas or the outline of the composition. Are the paragraph divisions correct? Did you notice any mistakes in the use of words or sentences? Was the composition clear at every point?

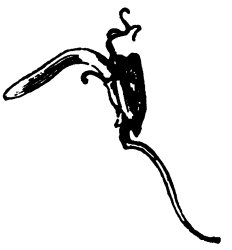
155. ORAL LESSON

CORN

When the New World was discovered, the Europeans found in use among the Indians here three plants that were unknown in Europe. These were tobacco, potatoes, and Indian corn, or maize. All of them are now cultivated extensively throughout the civilized world. Each of them is, in many regions, the principal crop.

Corn is grown in nearly every part of the United States; and our annual crop is nearly three thousand million bushels. In the great fertile valley of the Mississippi, in Illinois, Indiana, Missouri and other states — there are hundreds of thousands of acres planted in corn every year. Corn is, indeed, in many of these sections, the staple crop; that is, the crop upon which the farmers mainly depend. They use it to feed their horses, their cattle, and their hogs, and they sell it in large quantities. It is a food for human beings also. The meal can be made into wholesome and palatable breads and cereals, and the whole grain is often used as hominy or samp. No more valuable legacy was left us by the Indians.

The growing of corn is a very interesting process. The soil must be very fertile. In the early spring as soon as the ground grows dry and warm, it is plowed and harrowed until it is well pulverized. Then the corn is planted, by hand or by machine, in furrows about two or three feet apart. The seeds are carefully selected from the biggest and best ears of the corn, and not from the ends of the ear.



In about a week after planting, the ground begins to crack over the seeds, and soon the tiny round yellow shoots of the corn burst through. These turn green, and, as they push upward, open into two long leaves, shaped at first like a pointed finger tip and later like a broad blade of grass. When the stalks are well advanced, six inches high or more, the ground must be cultivated between the furrows, by hoe, or plow, or cultivator. This process, which is repeated at intervals of several weeks until the corn has grown tall, serves not only to keep down the weeds, but also to keep the moisture in the soil.

Within three or four months after planting the corn has reached its full height, — from six to fifteen feet, according to the kind

of corn, the soil, and the temperature. Being a warm weather plant, it grows best where there is abundant sunshine. Under a gray sky, like that of Great Britain, it will not thrive. It does best under brilliant skies like those of Italy or the United States.

Tell about the growing of corn, potatoes, tobacco, cotton, or some other crop that you know about.

Do you know Whittier's "Corn Song"?

156. WRITTEN LESSON

SENTENCE BUILDING

Make sentences using one of the following nouns in each subject. Add to that noun at least one modifier.

EXAMPLE: Balloon. The great balloon rose quietly from the earth.

corn	United States
cotton	Italy
hills	Mississippi
ears	potatoes
plow	furrow

Make sentences, using one of the following verbs in each predicate, with some modifiers:

EXAMPLE: Scamper. Away scampered all the mischievous youngsters.

plant	are produced
feed	will throw
select	may be going
cultivate	can find

Make sentences using one of the following modifiers in each sentence: *golden*, *sparkling*, *jocund*, *gay*, *vacant*, *pensive*, *continuous*, *sprightly*, *inward*. Where have you seen these adjectives before?

157. LANGUAGE LESSON

ADJECTIVES

Look at these expressions: a brave girl, a gray squirrel, the tallest building, the merry music. *Girl*, *squirrel*, *building*, *music*, are nouns. The other words, *brave*, *gray*, *tallest*, *merry*, are modifiers (Lesson 151). They add to, or modify, the meaning of the nouns. Each goes with a noun. They are adjectives. Words that add meaning to nouns or pronouns are called adjectives.

Sometimes an adjective is next to its noun; as, The *tall* boy. Sometimes it is separated from its noun; as, The *boy* seems to me very *tall*. But the adjective always adds something to the meaning of its noun or pronoun. Turn to the poem, "The Land of Counterpane," Lesson 46. The adjectives in that poem are: *sick*, *two*, *happy*, *leaden*, *different*, *great*, *still*, *pleasant*. With what nouns or pronouns do they belong?

A, *an*, and *the* are adjectives, but they are often called articles. They are very small, but very necessary articles.

Select the simple subject and the adjectives that modify it in the following sentences:

1. The tall, homely man was Abraham Lincoln.
2. His next visitor had forced her way past the doorkeeper.
3. This sweet-faced little woman had come all the way from Ohio to beg for the life of her son.
4. The poor boy had fallen asleep at his post.
5. The kind and patient president listened to her story.
6. A few words were written on a piece of paper.
7. His sad face lightened with a smile.
8. That little piece of paper was a pardon for the boy.

A word used to add something to the meaning of a noun or pronoun is an adjective.

158. ORAL LESSON

ROBERT E. LEE

In any list of great Americans the name of Robert E. Lee must take a high place. The Civil War tested men's abilities and characters as has no other period in our history. Lincoln was the greatest man whom that war revealed in the North, and Lee was unquestionably the greatest Southerner. In many respects he and Lincoln were very different. Lee was a remarkably handsome, dignified man, finely educated, and from one of the most distinguished American families. Lincoln was homely and awkward, with almost no schooling, and with none of the advantages that family and culture bring. But both men were alike in their modesty, unselfishness, and devotion to duty. Lee was a great general, Lincoln a great statesman; and both were great in character as well as ability. Every one who knew General Lee loved and admired him. Every one knew that it would be impossible for him to do anything mean, cowardly, dishonest or selfish. Now, many years after the great war, men of the North appreciate and honor Lee, as men of the South appreciate and honor Lincoln. We are proud that our country has produced such great and good men.

Here is a portion of a letter that General Lee wrote to his wife on Christmas day, 1862, after his great victory over

General Burnside at Fredericksburg. What do you learn from it in regard to the character of General Lee?

"I will commence this holy day by writing to you. My heart is filled with gratitude to Almighty God for His unspeakable mercies with which He has blessed us in this day, for those He has granted us from the beginning of life, and particularly for those He has vouchsafed us during the past year. What should have become of us without His crowning help and protection? Oh, if our people would only recognize it and cease from vain self-boasting and adulation, how strong would be my belief in final success and happiness to our country! But what a cruel thing is war; to separate and destroy families and friends, and mar the purest joys and happiness God has granted us in this world; to fill our hearts with hatred instead of love for our neighbors, and to devastate the fair face of this beautiful world! I pray that, on this day when only peace and good-will are preached to mankind, better thoughts may fill the hearts of our enemies and turn them to peace. . . . My heart bleeds at the death of every one of our gallant men."

Other interesting letters will be found in his son's "Recollections and Letters of General Lee." Doubleday, Page, and Co.

You have heard stories from time to time of fine and noble traits in our American heroes; of Washington, or Lincoln, or Lee, or Grant. Can you recall any such incidents?

You have often been reminded, at home and in school, of the value of good manners. Have you stopped to think what good manners mean, and why they are worth while? Do you like to be treated with disrespect? to have your feelings hurt? to have your rights disregarded? to have your proper pleasures interfered with? Remember that other people think just as much of their personal dignity,

their feelings, their rights, and their pleasures, as you do of yours. And that is why good manners are really the practice of the Golden Rule, "Do unto others as you would have them do unto you."

What do you think true politeness is? What are some of the things you should remember to do? some of the things not to do? What instances of fine courtesy can you recall?

159. WRITTEN LESSON

Write an account of any generous action that you have read of, heard of, or experienced.

160. LANGUAGE LESSON

TROUBLESOME VERBS: *SIT* OR *SET*

Sit, *sits*, *sat*, *has sat*, *will sit*, *sitting*, are all forms of the verb meaning to stay or rest somewhere.

Set, *sets*, *has set*, *will set*, *setting*, are forms of another verb meaning to place or put something somewhere.

Read these sentences over carefully until you are sure you know the correct use of the verbs, *sit* and *set*.

I *sit* in this chair. My father has *sat* there an hour. The cat *is sitting* on the window sill. I *set* the vase on the mantel. The maid *sets* the dishes on the table. The gardener is *setting* out the plants. The nurse *sets* the baby in his carriage, and he *sits* there happy as a king.

Fill in these blanks with correct forms of *sit* and *set*.

1. Please —— the broom in the closet.
2. Henry has —— his watch by the clock.
3. John —— the watering-can on the steps.
4. Is he still —— in his chair?
5. He has —— there for an hour.

6. Who —— the dog after my cat?
7. The cat —— there waiting for her mistress.
8. Who is —— the leaves on fire?

As we have seen, a verb may be a single word or a group of words which form a *verb-group*. Sometimes the words forming a verb-group may be separated from each other in a sentence. He *will sit* there. *Will* he *sit* there?

Use the following verb-groups correctly in sentences:

will sit	would not sit	has been setting
am sitting	am setting	do not set
have been sitting	shall set	wouldn't set
may have sat	is setting	hadn't sat

161. ORAL LESSON

OLD IRONSIDES

One of the most famous ships that ever carried the American flag into battle is the frigate *Constitution*. It was built in 1797, and gained the popular nickname "Old Ironsides" by its victories over British ships in the war of 1812. In 1833 it was proposed to destroy the good ship, which had grown useless for warfare.

Oliver Wendell Holmes, then a young man, wrote the following verses in protest. The poem was printed in newspapers all over the country, and nothing more was heard of the proposal to destroy the *Constitution*. In fact, it still exists in the Charlestown navy-yard.

Aye, tear her tattered ensign down!
Long has it waved on high,
And many an eye has danced to see
That banner in the sky;
Beneath it rung the battle shout,
And burst the cannon's roar;—
The meteor of the ocean air
Shall sweep the clouds no more.

Her deck, once red with heroes' blood,
Where knelt the vanquished foe,
When winds were hurrying o'er the flood,
And waves were white below,
No more shall feel the victor's tread,
Or know the conquered knee;—
The harpies of the shore shall pluck
The eagle of the sea!

Oh, better that her shattered hulk
Should sink beneath the wave;
Her thunders shook the mighty deep,
And there should be her grave;
Nail to the mast her holy flag,
Set every threadbare sail,
And give her to the God of storms,
The lightning and the gale!

OLIVER WENDELL HOLMES.

You may have heard something of the history of *Old Ironsides*. Among her famous victories were those with the British frigate, *Guerrière*, in the north Atlantic; with the *Java* off Brazil; and with the *Cyane* and *Levant* off Portugal. Another famous exploit was her escape from a squadron of five British vessels. The

Constitution was a full-rigged ship, and she set all her sails so as to catch every bit of breeze. The British vessels also set all sail, for the wind was very light. Captain Hull of the *Constitution* next tried kedging. All the spare rope was attached to the cable, and the anchor carried by one of the rowboats half a mile ahead of the ship, and let go. Then the crew worked merrily taking in the rope and pulling the good ship up to the anchor. In this way she escaped the nearest British frigate, which was being towed by all the boats in the squadron. After a chase that occupied four exciting days, Captain Hull, by splendid seamanship, finally brought his ship safe into Boston Harbor.

The full story of the *Constitution* can be found in any history of the United States, or in Theodore Roosevelt's *The Naval War*

of 1812, or in Lossing's *Story of the American Navy,* or Horace Scudder's *Bodley Children.*

Read the poem again aloud. Explain the meaning of *kedge, ensign, meteor, harpies, hulk, vanquished.* Explain the expressions, "The meteor of the ocean air," "the harpies of the shore," "the eagle of the sea." Commit the poem to memory.

What can you tell of Oliver Wendell Holmes? Do you know any other of his poems: "Union and liberty," "Contentment," "Ode for Washington's Birthday," "The One Hoss Shay," "The Chambered Nautilus"?

162. WRITTEN LESSON

SENTENCE BUILDING

Write five sentences, using the following nouns as simple subjects, and adding one or more adjectives as modifiers of each subject.

1. ensign 2. frigate 3. squadron 4. sails 5. waves

Write five sentences, using the following verbs as simple predicates, and adding other words as modifiers of each verb. Do not use any of the subjects that you used in the exercise above.

1. waved 2. danced 3. sweep 4. knelt 5. shall feel

Exchange papers. First mark all mistakes in capitals, punctuation, and spelling with a X. Does each of the first five sentences contain the given noun as simple subject with an adjective as modifier? If so, write a C after the sentence. If not, write a W. Mark the last five sentences in the same way.

Return the papers. Study your mistakes. How many crosses? How many W's?

163. LANGUAGE LESSON

LIE OR *LAY*

Lie, lies, lying, apply to anything that reclines or rests.

Lay, lays, laying apply to putting or placing something.

Lay is also the past form of *lie*, so, *I lay* may mean *I was reclining.*

Laid is the past form of *lay*, meaning put or place, and *never* means to rest or recline. *Laid* is also the form of *lay* used with *has, have*, or *had. Lain* is the form of *lie* used with *has, have*, or *had.*

Supply the blanks with the proper form *lie, lies, lay*, or *laid.*

1. The hen —— the eggs in the nest.
2. The eggs —— in the nest.
3. Last night I —— on the couch.
4. Last night I —— the book on that table.
5. He —— the pencil there.
6. There the pencil —— until you took it.
7. —— your book down, please.
8. —— down and rest.
9. The cattle had —— in the grass all night.
10. He had —— the book on the table.
11. Have they —— in bed too late?
12. Will the mason —— the bricks to-morrow?
13. I shall —— in the hammock.
14. I haven't —— down to-night.

Name five sentences using *lay*, meaning to put or place.

Name five sentences using *lay*, the past tense of *lie.*

Make three sentences using *laid;* three using *lain.*

For an additional lesson, use the forms of *lie* and *lay* and of other troublesome verbs in a game as described in Lesson 110.

164. ORAL LESSON

AN UNFINISHED STORY

Out in the country, one of the common amusements of the boys is to wander in groups through the woods and fields looking for any kind of excitement they may find. They generally take a dog or two with them, and the dog often contributes to their amusement. The boys fish, hunt for birds' nests, find snakes in bushes and under stones, and chase squirrels or rabbits.

One of our American poets, James Whitcomb Riley, spent his boyhood in the country in Indiana, and has written many poems of boy life there. Here is a short one that describes such an incident as he may have often seen.

Rabbit in the cross-ties.—
Punch him out—quick!
Git a twister on him
With a long prong stick.
Watch him on the south side—
Watch him on the — Hi!
There he goes! Sic him, Tige!
Yi! Yi!! Yi!!!

The cross-ties are logs such as are used to put under the rails on a railroad. "Tige" is the name of the dog, being short for Tiger. Now can you make out the whole story? Imagine the whole scene, and describe it as clearly and definitely as you can. Invent details when you think they are necessary to make the story good.

165. WRITTEN LESSON

Write out the story you have built up in Lesson 164. Each pupil may make a story to suit himself.

166. LANGUAGE LESSON

Exchange compositions, and criticise them, as in Lesson 127.

167. ORAL LESSON

LION FAMILY

This picture is from a painting by Rosa Bonheur, a famous Frenchwoman who lived from 1822 to 1899. She was very fond of animals, and spent much of her time outdoors among her friends, or studying wild animals in the zoölogical gardens. She became one of the most skillful painters of animals who have ever lived. Among her paintings are some that you should know: "The Horse Fair," "A Noble Charger," "Coming from the Fair," "An Old Monarch" (a lion), "Meditation" (a donkey).

Study the picture carefully so that you can give a brief oral description of it. Does it show a happy family? Are there other pictures of animals in this book? What are they? Can you find one by Sir Edwin Landseer, another famous painter of animals?

Writers often make pictures in words of objects, animals, scenes, and persons. These word pictures are called descrip-

tions. Try to give in a few sentences a description of the lions in the picture, or of some animal that you know.

Interesting books about animals are Dr. John Brown's *Rab and his Friends*, Sewall's *Black Beauty*, London's *The Call of the Wild*, and *White Fang*, Ollivant's *Bob, Son of Battle*, Pierre Loti's *Lives of Two Cats*, Kipling's *Jungle Books*.

168. WRITTEN LESSON

AN EXERCISE IN DESCRIPTION

Select one of the following topics for description. Think carefully of the details that will make the picture clear to you and to your reader. Don't say merely that a thing is fine, or pretty, or ugly. Tell, instead, the thing that makes it fine, or pretty, or ugly to you. For example:

"My dog is a handsome animal. He is almost as high as my waist, and his body is long and slender. His long hair is brownish red, and so soft and silky that it glistens in the sunlight. His head is small, his jaws long and narrow, and his eyes are bright and friendly. When he looks at you, it almost seems as if he were smiling and saying, 'Come and have a romp with me.'"

Choose one of these subjects and describe it:

1. My cat
2. My bird
3. My garden
4. The swimming hole
5. My room
6. Our house
7. Our schoolroom
8. Our playground

169. LANGUAGE LESSON

REVIEW

In these exercises, a question is followed by several answers. Fill in the blanks with the correct words.

1. Who is here? I ——. He ——. She ——.

2. Who was here yesterday? I ——. He ——. She ——. You ——.

3. Who has learned the lesson? I ——. He ——. She ——. You ——. We all —— —— it.

4. Who sees this book? I —— it. He —— it. She —— it. Do you —— it?

5. Who saw that mistake? I —— it. He —— it. She —— it. They all —— it. We —— all —— it.

In place of the following singular pronouns and verbs, supply plural pronouns and plural verbs. Instead of *I saw*, say *we saw*. Instead of *he sees*, say *they see*. Sometimes the plural is the same as the singular.

I am.	That boy saw.	He runs.
He does.	It wasn't.	Has she seen?
She doesn't.	He sat.	Has he been?
This boy sees.	You run.	Was it good?

Change all the verbs from present to past tense.

I am ready.	The lion roars.	I see the lion is in a cage.
He is good.	Are you afraid?	It has strong bars.
She has a penny.	No, I am not.	I don't care if he roars.
He sees a lion.	Why aren't you?	It doesn't hurt me.

You have used the pronouns *I*, *he*, *it*, *she*, *you*. What are the possessives of these words? What are the plurals? What are the possessives of the plurals?

Which of the following words are possessive? Make sentences, using these words correctly.

his	my	its	whose
him	our	it's	she
their	your	they	her
those	it	them	us

170. ORAL LESSON

BUSINESS LETTERS

Almost every one nowadays needs sometimes to write a business letter. Here are two examples:

125 Broadway, Rochester, N.Y.
April 15, 1911.

Mr. E. B. Ryan,
Williamsport, Pa.

My dear Sir:

Your order for 250 hedge plants arrived to-day. The plants will be shipped to you by express at the earliest possible date. If you do not receive them by April 20, kindly write us and inform us of the fact.

Sincerely yours,
C. H. Gardner.

Williamsport, Pa.,
April 19, 1911.

Mr. C. H. Gardner,
Rochester, N.Y.

Dear Sir:

The plants arrived to-day in good condition. I thank you for your promptness in filling the order.

Sincerely yours,
E. B. Ryan.

In each of these examples, notice (1) that the addresses of the writer and of the person to whom it is written are given; (2) that the letters are short; and (3) that they are perfectly clear. They are also entirely formal in tone, and contain nothing except the business in hand.

Discuss what you would have to say in letters on the fol-

lowing matters; then dictate the letter as a business man would dictate it to his stenographer:

1. An order to a merchant for half a dozen tennis balls.
2. A letter to the express company calling attention to the fact that they have overcharged you for delivering a trunk.
3. A letter inclosing payment by postal money order for a book.
4. A subscription to a paper.
5. An appointment by mail for an interview.
6. An excuse to the teacher for an absence.
7. An answer to this advertisement:

WANTED. — A boy about fourteen to work in a lawyer's office during the summer vacation. He must be willing and intelligent. Address Box 174, *Sun* Office.

171. WRITTEN LESSON

Write an appropriate letter applying for the position in Example 7 of the preceding lesson. Give briefly and clearly the reasons why you think you could do the work well. The letters may be compared in order to see who would be most likely to secure the position.

172. LANGUAGE LESSON

SHALL AND *WILL*. VERB-GROUPS

I shall and *we shall* refer to what is likely to happen.
I will and *we will* express willingness or purpose.
In questions, always use *shall I? shall we?*

I shall be tired after the walk.
We shall not have time.
I will win the prize if I can.

We will help you with your lessons.
Shall I open the door?
Shall we see you at church?

Make sentences, using *I* and *we* with *shall* and *will*.

We have seen that one verb may have many forms. What is a verb-group? Among the forms of the verb *be* are the following:

are	were	will be	is being
is	has been	shall be	was being
am	have been	will have been	to be
was	had been	shall have been	to have been

Make a sentence for each of these forms, using as subject, *I*, *he*, or *they*, as may be proper.

EXAMPLE: I was to have been there at noon.

Some verb-groups of the verb *talk* are: *have talked*, *will talk*, *shall talk*, *am talking*, *have been talking*. Make a sentence, using each form with *I* for a subject, and with one adverb modifying the verb.

173. ORAL LESSON

BUSINESS LETTERS. PROTESTS

Not all the letters in the business world are easy to write. Sometimes one must call attention to errors or injustices; overcharges, neglect, even dishonesties, must sometimes be taken up by letter.

It is important that any complaint you make be dignified and courteous. You gain nothing by being abusive. Do not assume that the other man *intended* to do wrong. He may be as honest as you are, and you sometimes make mistakes yourself.

What would you say in some of the following cases?

Frame your protest as if you were making it over the telephone, or dictating it to your stenographer.

1. A roll of silk is delivered one yard short.
2. The grocer sent bad butter last week.
3. The laundry sent home some collars and handkerchiefs badly injured.
4. You find yourself charged, in the milkman's bill, with two more bottles of cream than you had.
5. You were away from home during August, and the house was closed. But you got a gas bill of the usual size, just the same.

174. WRITTEN LESSON

TELEGRAMS

Writing telegrams is a valuable exercise. It teaches one to be brief and to the point; for, except in night letters, one must pay extra for more than ten words. But it is not always easy to make ten words clear.

1. Arrived twelve to-night. All well at home. Letter follows.

This is entirely clear. Can you fill it out as it would be spoken?

How would you word a telegram to a friend announcing that you will arrive at the Polk St. Station in Chicago at four o'clock on Wednesday next, asking him to meet you in his automobile, and informing him that you are not bringing a trunk with you? In how few words can you say this?

Try to say in ten words or less that you have received the parcel of sporting goods, but that there are two tennis balls and one golf club missing.

Invent material for other telegrams, and have your classmates try to write the messages.

175. LANGUAGE LESSON

ADVERBS

The black dog is barking.
The black dog is barking now.
The black dog is barking there.
The black dog is barking loudly.

In the first sentence you know that *the* and *black* are adjectives, *dog* is a noun, and *is barking* a verb. In the other sentences *now*, *there*, and *loudly* are adverbs. *Now* tells ***when*** the dog is barking, *there* tells ***where*** he is barking, *loudly* tells ***how*** he is barking. Words used to modify the meaning of verbs are called adverbs. Adverbs usually modify the meaning of verbs by telling when, where, or how.

Some adverbs answering the question ***when?*** are : *now*, *soon*, *already*, *ever*, *never*, *seldom*, *once*, *to-day*.

Some adverbs answering the question ***where?*** are : *down*, *out*, *there*, *here*, *below*.

Some adverbs answering the question ***how?*** are : *gently*, *loudly*, *fiercely*, *nobly*, *grandly*.

Other common adverbs are : *very*, *too*, *more*, *most*, *quite*, *rather*. They often are used to modify the meaning of adjectives or other adverbs as well as verbs.

Make a sentence containing each adverb mentioned above. State with what verb, adjective, or other adverb it is connected.

Adverbs are words used to modify the meaning of verbs, adjectives, or other adverbs.

If your lips you would preserve from slips,
Five things observe with care:
Of whom you speak, *to* whom you speak,
And *how* and *when* and *where*.

176. ORAL LESSON

CLEAR ENUNCIATION

Have you ever been in a great city railway station? How were the departing trains announced? Could you understand the familiar names better than the unfamiliar? If the announcer called out Poughkeepsie, Albany, Buffalo, and Chicago, would it be plainer to you than if he called out a string of foreign names? Is it important to enunciate clearly? Why? Do you speak distinctly? Try the following lists, saying them so clearly that a foreigner might understand you. Bridgeport — New Haven — New London — Stonington — Providence — Boston: Boston Express ! !

Trenton — Philadelphia — Lancaster — Harrisburg — Altoona — and Pittsburgh: Pittsburgh Express ! !

Albany — Rochester — Buffalo — Cleveland and Chicago: Chicago Express ! !

What train announcements do you remember?

Let some member of the class pronounce five names of persons or places, and call upon some one to repeat the names. Were the names correctly repeated? If not, was it the first speaker's fault?

177. WRITTEN LESSON

Write a composition, selecting one of these topics and following the outline.

THE ROBIN: (1) Its appearance, (2) Its food and habits, (3) Its relation to other birds.

THE OAK TREE: (1) Where it is found, (2) Its appearance, growth, etc., (3) Its uses.

THE POLICE: (1) How they are appointed, (2) How they are dressed, (3) What their duties are.

THE PUSH-CART MEN: (1) How they are dressed, (2) What they sell, (3) Where they are seen.

THE POSTMAN: (1) His uniform, (2) His duties.

178. LANGUAGE LESSON

1. In the following sentences select the adverbs. What words do they modify?

2. Make sentences, using one of the following adverbs in each sentence: *already*, *seldom*, *yesterday*, *here*, *yonder*, *quite*, *rather*, *twice*, *possibly*.

1. George and May watched the ripening corn eagerly.
2. They often talked of plucking the ears.
3. They got up early and dressed quickly.
4. The squirrel had been there already.
5. He now began to scold them angrily.
6. "How angry he is to-day!" said May.

3. Make sentences each containing an adverb not mentioned in this lesson.

179. ORAL LESSON

WHEAT

There are only a few kinds of grain that are much used for food by human beings. Among these, two stand out above the others: rice is the grain that is most used in Asia, and wheat makes the bread of the nations of Europe and America. These two cereals are the principal food of the majority of the fifteen hundred million people in the world.

Wheat is grown in the temperate zones. It is not, like rice, a plant of the hot climates. Although it is cultivated in many places, the greatest wheat fields of the world are in the northern part of the United States, in Canada, and in Russia. These three

regions export many millions of bushels to the rest of the world. A failure of the wheat crop in any one of these sections would mean great distress, not only in these places, but in the countries to which they are accustomed to send their wheat or their flour.

Wheat is commonly planted in the fall. The soil must be fertile, and must be first plowed and then harrowed until it becomes loose and light. The seed was formerly scattered by hand, and then worked into the soil by brushes dragged over it. Now it is planted by a drill, a machine which inserts the seed in little rows that it makes as it is pulled along by horses.

The young plants appear in a week or two, and, if the soil is rich, and the season favorable, the ground will be covered by the beautiful emerald green of the wheat before the winter closes in.

Wheat is a hardy plant, and can live through a good deal of cold weather. But if the snow falls early and lies on the ground all winter, the young plants are all the better for this soft, warm covering. In certain places, however, the cold of the winter is too intense for the young plant to live through it. In some of our northwestern states, therefore, and in parts of western Canada, the seed must be sown in the spring. This is known in the markets as spring wheat; that planted in the autumn is called fall wheat; the fall wheat is of firmer and better quality.

Wheat raising in our country is an industry of enormous size. Millions of acres are planted every year, and a good crop, averaging twenty bushels to the acre, makes a total of seven or eight hundred million bushels. As wheat is worth about a dollar a bushel, you can see the benefit to the country of a good wheat crop.

The reaping or harvesting of the crop is a big affair. On the large farms of the northwest there are often from twenty to a hundred thousand acres of wheat to be cut. In one of these great fields there may be ten or even twenty reaping machines drawn by engines moving steadily across the field, cutting the golden

brown grain and dropping it in neatly bound bundles called sheaves. These sheaves are gathered up by a crowd of men, and either placed together in small tent-like piles called shocks, or hauled directly to the threshing machines. Into these threshers, huge machines that are operated by engines, the sheaves of wheat are thrust, head foremost. They pass between rapidly revolving cylinders spiked with pieces of iron. The grains of wheat are thus knocked loose from the straw and chaff. The straw and chaff are blown out in a never-ending cloud at the other end of the thresher, and the wheat pours out of the bottom of the machine in a golden-brown stream. Here it is caught in sacks, and is ready to be sent to the mills where it will be ground into flour.

Read this selection orally. Make an outline of it. Several members of the class are to be called upon to repeat the substance of the selection as an oral composition. These oral compositions are to be criticised for order and fullness of material and for clearness of speech and correctness of punctuation.

180. WRITTEN LESSON

A THRESHING SCENE

Study this selection and write it from dictation:

On all sides now the wagons of the plowmen or threshers were getting out into the fields, with a pounding, rumbling sound.

The pale-red sun was shooting light through the leaves, and warming the boles of the great oaks that stood in the yard, and melting the frost off the great, gaudy, red- and gold-striped threshing machine standing between the stacks. The horses stood about in a circle, hitched to the ends of the six sweeps, every rod shining with frost.

The driver started the horses. The whirring cylinder boomed, roared, and snarled as it rose in speed. At last, when its tone became a rattling yell, David nodded to the pitchers and rasped his hands together. The sheaves began to fall from the stack; the band-cutter, knife in hand, slashed the bands in twain, and the feeder, with easy majestic movement, gathered them under his arm, rolled them out into an even belt of entering wheat, on which the cylinder tore with its smothered, ferocious snarl.

Will was very happy in a quiet way. He enjoyed the smooth roll of his great muscles, and the sense of power in his hands as he lifted, turned, and swung the heavy sheaves two by two upon the table, where the band-cutter madly slashed away.

This scene, one of the jolliest and the most sociable of the Western farm, had a charm quite aside from human companionship: — the beautiful yellow straw entering the cylinder; the clear yellow-brown wheat pulsing out at the side; the broken straw, chaff, and dust puffing out on the great stacker; the cheery whistling and calling of the driver; the keen, crisp air, and the bright sun were somehow weirdly suggestive of the passage of time.

— HAMLIN GARLAND, *Main Traveled Roads.*

181. LANGUAGE LESSON

SENTENCE ANALYSIS

Find the simple subject (noun or pronoun) and the simple predicate (verb) in the following sentences.

Select the modifiers of the simple subject and the modifiers of the simple predicate.

Select the nouns, pronouns, verbs, adjectives, and adverbs. What words do the adjectives modify? What words do the adverbs modify?

EXAMPLE: The tall peddler walked slowly behind me.

The simple subject is *peddler.*

Modifiers of the simple subject are: *the, tall.*

The simple predicate is *walked.*

Modifiers of the simple predicate are: *slowly, behind me.*

Noun: *peddler.*

Pronoun: *me.*

Verb: *walked.*

Adjectives: *the* and *tall* modifying *peddler.*

Adverbs: *slowly* modifying the verb *walked.*

1. The sun will soon set.
2. Already the western sky is bright.
3. The clouds are red and gold.
4. Shall we sit quietly on this old wall?
5. The sun is growing larger and larger.
6. It has nearly reached the horizon.
7. How quiet everything is!
8. The sun bids us a silent farewell.
9. The sky is flaming with many colors.
10. The sunset always makes me sad and solemn.
11. Now we can see the evening star.
12. We must return to the house.

182. ORAL LESSON

THE COLONISTS

Mr. Barlow shows his schoolboys a new game.

Mr. Barlow. I have a new play for you. I will be the founder of a new colony, and you shall be people of different trades and professions coming to offer yourselves to go with me. What are you, Charles?

Charles. I am a farmer, sir.

Mr. B. Very good. Farming is the chief occupation we have to depend upon. But you must be a working farmer, not a gentleman farmer. Laborers will be scarce among us, and every man must put his hand to the plow.

Charles. I shall be ready to do my part.

Mr. B. Then I shall entertain you willingly. You shall have land enough, and utensils. Now for the next.

John. I am a miller, sir.

Mr. B. A very useful trade. The grain we grow must be ground. But what will you do for a mill?

John. I suppose we must make one.

Mr. B. True; but, then, you must bring with you a millwright for the purpose. As for millstones, we will take them with us. Who is next?

Henry. I am a carpenter, sir.

Mr. B. Excellent. We shall find you work enough, never fear. There will be houses to build, fences to make, and all kinds of wooden furniture to provide. But our timber is all growing. You will have a deal of hard work to do felling trees, and sawing planks, and shaping posts, and the like.

William. I am a blacksmith, sir.

Mr. B. An excellent companion for a carpenter. We cannot do without either of you; you may bring your great bellows and anvil, and we will set up a forge for you at once. But we shall want a mason for that.

Edward. I am one, sir.

Mr. B. That's well. Though we may live in log houses at first, we shall want brick or stone work for chimneys and hearths and ovens; so that will be employment for a mason. So I engage you. Who is next?

Simon. I am a shoemaker, sir.

Mr. B. And shoes we cannot well do without. But can you make them, like Eumæus in the *Odyssey*, out of a raw hide? For I fear we shall get no leather.

Simon. But I can dress hides, too.

Mr. B. Can you? Then you are a clever fellow, and I will have you, though I give you double wages.

Silas. I am a weaver, sir.

Mr. B. Weaving is a useful art. But I fear we shall not need you at present. It will be cheaper for us to import our cloth than to make it. In a few years, however, we may be very glad of you.

Julius. I am a silversmith, sir.

Mr. B. Then, my friend, you cannot go to a worse place than a new colony to set up your trade in. You will break us, or we shall starve you.

Julius. But I can repair clocks and watches, too.

Mr. B. That is something more to our purpose. But I fear we cannot give you work enough. For the present you had better stay where you are.

Matthew. I am a doctor, sir.

Mr. B. Then, sir, you are very welcome. Health is the first of blessings, and if you can give us that, you will be a very valuable man, indeed.

Read this selection aloud, parts being assigned to various members of the class. Continue the drama, introducing a lawyer, a tailor, a milliner, a soldier, a school-teacher, a dancing master.

183. WRITTEN LESSON

Write the first part of Lesson 182 in the form of a story, using quotation marks when the precise words of a speaker are given.

Exchange papers and mark all mistakes in quotation marks.

184. LANGUAGE LESSON

COMMON AND PROPER NOUNS

Look at the following nouns:

water river stream current Mississippi

Which of these belongs to only one thing? There are many waters, rivers, streams, and currents, but only one Mississippi River. A noun that is used to name some particular person, place, town, book, or thing is called a proper noun. Proper nouns should begin with a capital: John Adams, Albany, Missouri, Atlantic, America.

Common nouns are names that do not specify a particular person or place. Most nouns are common nouns. *Boy* and *dog* are common nouns; *James* and *Fido* are proper nouns because they refer to one special boy and one special dog.

Select the common and the proper nouns in Lesson 43.

Name ten proper nouns; ten common nouns.

A proper noun is a special name for some one person, place, or thing.

A common noun is a common name that applies to many persons or things.

185. ORAL LESSON

ROBERT OF LINCOLN

Merrily swinging on brier and weed,
Near to the nest of his little dame,
Over the mountain-side or mead,
Robert of Lincoln is telling his name:
"Bob-o'-link, bob-o'-link,
Spink, spank, spink;
Snug and safe is that nest of ours,
Hidden among the summer flowers.
Chee, chee, chee."

Robert of Lincoln is gayly dressed,
Wearing a bright black wedding-coat;
White are his shoulders and white his crest.
Hear him call in his merry note:
"Bob-o'-link, bob-o'-link,
Spink, spank, spink;
Look, what a nice new coat is mine,
Sure there was never a bird so fine.
Chee, chee, chee."

Robert of Lincoln's Quaker wife,
Pretty and quiet, with plain brown wings,
Passing at home a patient life,
Broods in the grass while her husband sings:
"Bob-o'-link, bob-o'-link,
Spink, spank, spink;
Brood, kind creature; you need not fear
Thieves and robbers while I am here.
Chee, chee, chee."

Modest and shy as a nun is she;
One weak chirp is her only note.
Braggart and prince of braggarts is he,
Pouring boasts from his little throat:
"Bob-o'-link, bob-o'-link,
Spink, spank, spink;
Never was I afraid of man;
Catch me, cowardly knaves, if you can!
Chee, chee, chee."

Six white eggs on a bed of hay,
Flecked with purple, a pretty sight!
There as the mother sits all day,
Robert is singing with all his might:
"Bob-o'-link, bob-o'-link,
Spink, spank, spink;
Nice good wife, that never goes out,
Keeping house while I frolic about.
Chee, chee, chee."

Soon as the little ones chip the shell,
Six wide mouths are open for food;
Robert of Lincoln bestirs him well,
Gathering seeds for the hungry brood.
"Bob-o'-link, bob-o'-link,
Spink, spank, spink;
This new life is likely to be
Hard for a gay young fellow like me.
Chee, chee, chee."

Robert of Lincoln at length is made
Sober with work, and silent with care;
Off is his holiday garment laid,
Half forgotten that merry air:

"Bob-o'-link, bob-o'-link,
Spink, spank, spink;
Nobody knows but my mate and I
Where our nest and our nestlings lie.
Chee, chee, chee."

Summer wanes; the children are grown;
Fun and frolic no more he knows;
Robert of Lincoln's a humdrum crone;
Off he flies, and we sing as he goes:
"Bob-o'-link, bob-o'-link,
Spink, spank, spink;
When you can pipe that merry old strain,
Robert of Lincoln, come back again.
Chee, chee, chee."

— WILLIAM CULLEN BRYANT.

This poem is to be read aloud several times, with especial attention to distinct enunciation and expression. The following words are to be defined: *mead*, *flecked*, *wane*, *humdrum*, *crone*. What is each stanza about? Give in your own words a short history of the bobolink's life. Make oral paragraphs on the following topics: A Description of Robert of Lincoln, A Description of his Wife, The Bobolinks' Nest.

The poem may be studied in connection with some of the following poems about birds:

"The Bluebird," Emily Huntington Miller.
"The Blue Jay," Susan Hartley Swett.
"To the Cuckoo," William Wordsworth.
"To a Waterfowl," William Cullen Bryant.
"The Sandpiper," Celia Thaxter.
"The Throstle," Alfred Tennyson.
"The Green Linnet," William Wordsworth.

William Cullen Bryant, one of the most distinguished American poets, was born in Cummington, Massachusetts, 1794, and died in New York City, 1878. He wrote "Thanatopsis," one of his best poems, when he was eighteen, and he continued to write poetry throughout his life. For many years he was editor of the *New York Evening Post.* You should know his poems, "Song of Marion's Men," "The Planting of the Apple Tree," and "The Gladness of Nature."

186. WRITTEN LESSON

SENTENCE BUILDING

The following words are to be used as subjects of sentences. Include in each sentence, besides its simple subject, an adjective and an adverb. Papers are to be exchanged and corrected. If a sentence is correct, mark it C; if incorrect, mark it X.

William Cullen Bryant	New York
The bluejay	The blackbirds
The robin	Henry Wadsworth Longfellow
The crow	Tennyson
The sparrows	Stevenson
The Children's Hour	Whittier

187. LANGUAGE LESSON

NUMBER: Nouns, Pronouns, Verbs

We have seen that nouns may be singular or plural.

A noun that names one thing is in the singular number.

A noun that names more than one thing is in the plural number.

Here are the rules that we have learned for changing singular nouns to plural.

1. Most nouns add *-s*.
2. Nine nouns do not add *-s*.
3. Nouns ending in *-s*, *-x*, *-z*, *-sh*, and soft *-ch* add *-es*.
4. About forty nouns ending in *-o* add *-es*.
5. All nouns ending in *-y* after a consonant change *y* to *ies*.
6. Fifteen nouns ending in *-f* or *-fe* change *f* or *fe* to *ves*.

Give several examples under each rule.

What are the plurals of the nouns in Lesson 180?

Which of these pronouns is singular? which plural? which may be either singular or plural?

I	you	it	these
we	he	they	that
me	she	this	those

Which of these verb-forms would you use with a singular pronoun as subject? Which would you use with a plural pronoun as subject? Make sentences, using singular or plural pronouns with these verbs.

is	are	does	do	jumps	jump
was	were	doesn't	don't	teaches	teach
has	have	rides	ride	learns	learn
sits	sit	runs	run	rises	rise
talks	talk	plays	play	raises	raise

188. ORAL LESSON

ICARUS AND HIS FLIGHT

The ancient Greeks had a number of stories about a man named Dædalus (Dĕ'-da-lus), who was famed for his cleverness in designing things and for his skill of hand in making them. At one time he lived in the island of Crete, and while there got into trouble for having made the famous labyrinth for a monster, the Minotaur, who demanded of the inhabitants a yearly sacrifice of young men and women. For helping this monster, he and his son Icarus (Ic'-a-rus) were imprisoned by King Minos. In order to escape, he procured wings and fastened them with wax to his shoulders and to those of Icarus. Then they flew forth from their prison, and started across the Ægean Sea towards the mainland of Europe. All went well for a time; but Icarus rose too high, and got too near the sun.

Imagine the rest of the story. When you have made your guess, your teacher can tell you how the old Greeks finished it.

It may interest you to look up a map that gives that part of the Mediterranean Sea that is called the Ægean Sea. If your map is large enough, it will contain a name in a part of the Ægean Sea that recalls this story.

189. WRITTEN LESSON

Write the story of Icarus. Let the first paragraph tell of the imprisonment of Icarus; in the second, tell of the making of the wings; in the third, of the flight and its consequences.

190. LANGUAGE LESSON

Criticise the composition of Lesson 189, for (1) capitals, (2) punctuation, (3) spelling, (4) sentences, (5) paragraphs.

191. ORAL LESSON

ENUNCIATION

We Americans are accused of careless and indistinct speech. Have you ever thought whether the accusation is true? Do you always say things distinctly, or do you sometimes slur and mumble, especially in class when you are not sure your answer is right? Think of how you say and how you hear others say certain words. Do you say and do you hear —

Saturday	*or*	Sa'erday	athletics	*or*	athaletics
spaniel	*or*	spannel	calculate	*or*	calclate
towel	*or*	towl	floor	*or*	floo
vowel	*or*	vowl	our	*or*	ouah *or* are
letter	*or*	le'er	idea	*or*	idear
get out	*or*	ġiy-out	pretty	*or*	purty
let go	*or*	le-go	when	*or*	wen
quiet	*or*	quite	window	*or*	winder
poem	*or*	pome	why	*or*	wy

Try to think of other words and expressions that you hear mispronounced, or slurred over and left indistinct. Wouldn't it be easier to know what our friends say, if they always made their words clear and distinct? And if we should like to hear them do so, would it not be right and fair to take the trouble to do so ourselves? Beautiful speech is pleasing to the ear. When words come clear and distinct, and in a musical voice, we listen with pleasure. If your voice is harsh or squeaky or shrill, try to modify it. As far as you can, make it like the pleasing voices that you hear. A good deal can be done to improve our voices just by listening and trying.

Here is a stanza from Browning's "The Pied Piper of

Hamelin" that requires clear enunciation, and is all the better for being read also with a good voice:

Once more he stept into the street,
And to his lips again
Laid his long pipe of smooth straight cane;
And ere he blew three notes (such sweet
Soft notes as yet musician's cunning
Never gave the enraptured air)
There was a rustling that seemed like a bustling
Of merry crowds justling at pitching and hustling;
Small feet were pattering, wooden shoes clattering,
Little hands clapping and little tongues chattering,
And, like fowls in a farm-yard when barley is scattering,
Out came the children running.
All the little boys and girls,
With rosy cheeks and flaxen curls,
And sparkling eyes and teeth like pearls,
Tripping and skipping, ran merrily after
The wonderful music with shouting and laughter.

192. WRITTEN LESSON

Write sentences containing:

1. A proper noun as subject and an adverb in the predicate.
2. A subject modified by several words.
3. A verb-group modified by several words.
4. The pronouns *he*, *him*, and *his*.
5. A pronoun as subject modified by an adjective.
6. The past tense of a verb modified by an adverb.
7. The contraction *it's* and the pronoun *its*.
8. The pronouns *I*, *you*, and *them*.

Exchange papers and correct, as in Lesson 186.

193. LANGUAGE LESSON

COMPOUND SUBJECTS

What are the subjects of these three sentences?

1. Mary and I walked to school.
2. The dog, the horse, and the cow are quadrupeds.
3. You and I have had a fine time.

The subject of a sentence is often not one noun, but several nouns or pronouns, often connected by *and*.

Supply the correct words in the following sentences:

1. George and (I, me) are ready.
2. My brother and (I, me) went fishing.
3. Either George or May (is, are) going for the mail.
4. (He, him) and his father have packed the basket for the picnic.
5. (He, him) and (she, her) will take the wagon.
6. Where shall my sister and (I, me) meet you?
7. The sandwiches and roasted apples were (laid, lain) out before the fire.
8. Now father and (I, me) must bring the water.
9. (They, them) and (I, me) went in to dinner.
10. Charles and he (is, are) coming to-morrow.
11. Neither the dog nor the cat (was, were) in the house.
12. (Was, were) George and you at the party?

The following are examples of correct usage. Repeat them aloud until you are sure you know them.

It is I.	It was I.	It is not she.
It is he.	Was it she?	Don't they?
Is it he?	Were you?	Doesn't he?
It isn't she.	Aren't you?	It doesn't.

APPLE PICKING

194. ORAL LESSON

APPLE PICKING

Observe the picture carefully. How many people are in it? What is each of the men doing? Which one is picking the fruit? Which one is packing it? In what is he putting it? What will be done with it? What is in the wagon? Did you ever see a ladder like the one in the picture? What are the ladders that you have seen like? Why do they not simply shake the apples down and gather them up? Have you ever helped to pick apples? Did you enjoy it? How many children are in the picture? What is each doing? Which children are interested in watching the work? Which are interested in the feel and taste of the apples?

195. WRITTEN LESSON

Write a composition on one of the following subjects:

1. An account of the picture.
2. Picking apples.
3. Gathering cherries (or strawberries, blackberries, blueberries, or some other kind of fruit).
4. Nutting.
5. The fruit and nuts on a push-cart.

Make an illustrated booklet of this composition, using your water colors, as in Lesson 131.

196. LANGUAGE LESSON

THE ELEMENTS OF A SENTENCE

In Part II of this book we have learned something about the way in which sentences are made, and something about the uses of words in the sentences. Every sentence has a sub-

ject and a predicate. Usually there are other words, some modifiers of the subject and some modifiers of the predicate. Every sentence can be analyzed into the subject and its modifiers and the predicate and its modifiers.

The subject of a sentence is a noun or pronoun. The predicate is a verb or verb-group. Adjectives are words modifying nouns. Adverbs are words modifying verbs.

Nouns, pronouns, and verbs change their form in order to express changes in meaning. We have studied changes in nouns and pronouns to express number and possession, and changes in verbs to express number and tense.

We have also studied with especial care some troublesome verbs, as *do*, *see*, *may*, *can*, *lie*, *lay*, *set*, *teach*, *learn*.

Analyze the following sentences, as in Lesson 181:

1. The great fire flames brightly.
2. Our hands and faces burn with the heat.
3. May and I have played in the brook.
4. The dark shadows of the trees gather about the fire.
5. Now we must trudge slowly to our home.

197. ORAL LESSON

REVIEW

What are the four kinds of sentences? Define each and give an example. Define the complete subject, the complete predicate, the simple subject, the simple predicate. What are modifiers? Make several sentences with subject modifiers; several with predicate modifiers. Define nouns, common and proper nouns, pronouns, verbs, verb-groups, adjectives, and adverbs. Give examples of each. Explain number, possession, tense. Let several pupils give the substance of Lesson 196.

198. WRITTEN LESSON

REVIEW

Write a telegram of not over ten words addressed to your father asking him to meet you at a certain time and place.

Write a letter to the Macmillan Company, 64–66 Fifth Ave., New York, ordering a copy of this book.

If these written exercises are faulty, they are to be corrected and carefully rewritten.

199. LANGUAGE LESSON

REVIEW

Choose the correct word from the two in each parenthesis:

1. I have (laid, lain) the table for supper. 2. I will (lie, lay) down for a nap. 3. (Were, was) you at home? 4. (Doesn't, don't) he study hard? 5. He (can, may) be excused at four o'clock. 6. She (set, sat) the chair on the porch, and I (set, sat) there in the sunshine. 7. (A, an) old man gave the dog (its, it's) name. 8. I (have, haven't) no money. 9. (Has, have) you (laid, lain) there all the afternoon? 10. I (shall, will) be at home to-morrow. 12. He (shall, will) play ball with her and (I, me). 13. She (doesn't, don't) care for any candy. 14. (They, them) and (we, us) (run, runs) races. 15. (Was, were) you and (he, him) kept after school? 16. He (did, done) a good deal. 17. Between you and (I, me) (sat, set) a very tall girl. 18. Yesterday I (play, played) with (those, them) boys. 19. If you say I (may, can), I will (sit, set) on the sofa. 20. (It's, its) too fine a day for (a, an) umbrella.

Make sentences with pronouns for subjects and with *may*, *can*, *shall*, *will*, *sit*, *set*, *lie*, *lay*, *laid*, *lain*, *saw*, *seen*, *did*, *done*, in the predicates.

200. REVIEW

CAPITALS AND PUNCTUATION

Review the rules for capitals in Lesson 100. All proper nouns begin with capitals. All direct quotations begin with capitals.

Review the rules for punctuation in Lessons 100 and 142. What are contractions? abbreviations? Give the rules for the apostrophe. Give the rules for divided quotations.

Punctuate and capitalize the following passages:

1. george washingtons birthday is february 22nd
2. another great americans birthday comes in february
3. these patriots deeds will not be forgotten
4. not a drum was heard not a funeral note
   as his corse to the rampart we hurried
   not a soldier discharged his farewell shot
   oer the grave where our hero we buried
5. a grasshopper half dead with hunger said to an ant give me a morsel of your corn for i am starving what were you doing all last summer said the ant o i wasnt idle said the grasshopper i was singing all summer long then said the ant laughing since you could sing all summer mr grasshopper you may dance all winter good-by

PART THREE

201. ORAL LESSON

ENUNCIATION

Your attention was called in Lesson 191 to certain faults of speech common in this country. Our words are often mumbled and often run together or clipped off, so that we are not easily understood. Sometimes our voices are very shrill or harsh, and many of us have the bad habit of talking through our noses. Words are the tools by which we express our thoughts to each other. Why not learn to use these valuable tools correctly?

Much of the beauty of good literature is spoiled by bad reading. Read aloud carefully the two following passages from Tennyson, and see how clear enunciation and good tones add to their beauty:

1. Ring out, wild bells, to the wild sky,
   The flying clouds, the frosty light;
   The year is dying in the night;
   Ring out, wild bells, and let him die.

2. Sometimes a troop of damsels glad,
   An abbot on an ambling pad,
   Sometimes a curly shepherd lad,
   Or long-haired page in crimson clad,
   Goes by to towered Camelot.

Read aloud the poems in Part II, Lessons 113, 131, 146, 161, 185.

In the following description from Stevenson, one of our most pleasing modern writers, see how the music of the language is helped by careful reading:

This was a very different camp from that of the night before in the cool and silent pinewoods. It was warm and even stifling in the valley. The shrill song of frogs, like the tremolo note of a whistle with a pea in it, rang up from the riverside before the sun was down. In the growing dusk, faint rustlings began to run to and fro among the fallen leaves; from time to time a faint chirping or cheeping noise would fall upon my ear; and time to time I thought I could see the movement of something swift and indistinct between the chestnuts. A profusion of large ants swarmed upon the ground; bats whisked by, and mosquitoes droned overhead. The long boughs with their bunches of leaves hung against the sky like garlands; and those immediately above and around me had somewhat the air of a trellis which should have been wrecked and half overthrown in a gale of wind.

— *Travels with a Donkey.*

202. WRITTEN LESSON

Write a brief account of some incident in your vacation. What is the title? Where is it to be written? How many paragraphs are there to be in your composition? What is each one to be about? Where should the first word of each paragraph be placed? After you have finished writing, look over your work and revise your spelling, capitalization, and punctuation.

Some of the compositions may be read aloud, and judged by the teacher for (1) interest, (2) clearness, (3) good oral reading.

203. LANGUAGE LESSON

THE PARTS OF SPEECH

There are eight Parts of Speech or uses of words in the sentence. Five of these have already been studied in Part II.

Nouns are words that name persons, places, things, ideas.

Pronouns are words that stand for nouns.

Verbs are words that assert or tell something.

Adjectives are words that modify nouns or pronouns.

Adverbs are words that modify verbs, adjectives, or other adverbs.

Find each of these parts of speech in the following sentence:

The little dog quickly buried his bone in the ground.

Give several examples of each of these parts of speech.

Make sentences by enlarging the following subjects and predicates. In each sentence put at least one adjective or adverb. See if you can make more than one sentence for each noun and verb. See how many modifiers you can introduce in a single sentence.

EXAMPLE: The yellow lion roared with delight.
The fierce lion had roared for the last time.
In the morning the big ugly lion roared for his breakfast.

SUBJECTS		PREDICATES	
lion	Columbus	roared	discovered
rain	Washington	fell	told
minister	Europe	preached	is
children	Icarus	cried	flew

The eight parts of speech are nouns, pronouns, verbs, adjectives, adverbs, prepositions, conjunctions, interjections.

204. ORAL LESSON

AURORA

A long time ago people believed that the sun, moon, and stars were persons like themselves, only greater and more powerful. They worshiped these powerful beings as gods. The Greeks called the moon-goddess Diana, and the sun-god Apollo. Our

picture is from a famous painting that illustrates the Greek story about Apollo, who changed night into beautiful day with its welcome light and warmth.

Apollo's palace was far away in the east where he rested during the night, seated upon a golden throne. The Hours, Days, and Months stood ready to attend him on his daily journey.

During the night the beautiful Diana made her journey across the sky, and each morning she was succeeded by Aurora, the rosy-fingered goddess of dawn. You can see Aurora in the picture parting the clouds in order to prepare the way for the chariot of the sun-god. To this chariot are harnessed the four white horses, which no one but Apollo could drive. The picture shows the moment of dawn and the beginning of Apollo's journey.

He drove his chariot up the steep ascent of the sky until he reached the top. From the rapidly driven chariot streamed light

and heat. At noon the descent began, and the chariot sped on down the sky toward the west, and the sun-god was glad to bathe his head in the cool sea. Aurora again parted the clouds, which her rosy fingers transformed into the beautiful hues of the sunset, and the sun-god sank to rest beneath the western sea.

Guido Reni, who painted this picture, was not a Greek, but an Italian who lived long after the Greeks. How many goddesses encircle the chariot? Why has the painter put wreaths of flowers in Aurora's hands? Apollo (or Phœbus), Aurora, and Diana are frequently referred to in English poetry. If you remember this picture, you will understand many passages, as the following, from Shakespeare:

> The heavenly-harnessed team
> Begins his golden progress in the east.
>
> Gallop apace, you fiery-footed steeds,
> Towards Phoebus' lodging.

ORAL COMPOSITIONS:

I. The Story of Apollo.
   1. Beliefs of the Greeks about the sun and moon.
   2. Apollo's Palace.
   3. The Dawn.
   4. Apollo's daily journey.

II. The Picture Aurora, by Guido Reni.
   1. What the picture represents.
   2. Persons in the picture:
      (*a*) Aurora; (*b*) Apollo; (*c*) Apollo's attendants.

205. WRITTEN LESSON

Write a composition on (1) The Story of Apollo, or (2) The Picture of Aurora, following one of the outlines given in Lesson 204.

206. LANGUAGE LESSON

NOUNS: REVIEW

See Lessons 109, 184, 187.

Nouns are names for persons, places, things, or ideas.

Nouns are divided into two classes, *proper* nouns and *common* nouns.

Proper nouns are names of individual persons, places, or things; as, John, Smith, Baltimore. Proper nouns begin with capitals.

Common nouns are names that can be applied to many persons or places or things, as man, city, ice-cream.

Most nouns become plural by adding *s* to the singular. Some nouns form plurals in other ways (see Lesson 84).

Most nouns become possessive by adding *'s* to the singular and (') to the plural. In what other ways may the possessive be formed?

Nouns play an important part in the sentence. The subject is a noun or a pronoun.

From the compositions written in Lesson 205, select the following: five proper nouns, five common nouns, three nouns that are possessive, five nouns that are subjects.

207. ORAL LESSON

BEES

Although bees have been in the service of man for thousands of years, they have never been thoroughly domesticated. They are wild creatures still. They are still armed with a sting against man's interference, still take to the woods when conditions in the garden do not suit them, and still thrive in a wild state as well as under the care of man. Their service to us is still involuntary; and the tribute we levy is in the nature of a robbery.

The bees in the hives are queens, workers, and drones. The drones, or male bees, are useless for gathering honey, and are commonly destroyed by the females, or workers. The task of the workers is to build the cells of the honeycomb and to fill them with honey against the long winter season. The queen is the mother bee of the brood. She is wonderfully prolific. She will sometimes lay a thousand or more eggs per day for a month. These eggs are deposited in cells, and the larvæ or young bees fed with honey until fully grown.

Bees are great colonists. Their rapid increase will soon fill a hive. When they find themselves growing hot and crowded, a body of them, with a queen, will emerge from the hive, gather on some neighboring tree or building, and then all make off for a new home. This is called "swarming." Those that remain in the old hive will continue life there with a new queen, until the pressure of population again becomes too great; then another body of "colonists" will be sent out. The community or social life of bees has been closely studied, and shown to be one of the most marvelous things in nature.

Repeat the substance of this selection in the form of an oral composition. Can any one give further information about bees? about ants or other insects? Much interesting bee lore will be found in John Burroughs's *Pepacton*, in Sir John Lubbock's *Bees, Ants, and Wasps*. Charming stories about bees are Maurice Maeterlinck's *The Life of a Bee* and Maurice Noel's *Buzz*.

208. WRITTEN LESSON

A PARAGRAPH FOR STUDY

Bees, like the milkman, like to be near a spring. They do water their honey, especially in a dry time. The liquid is then, of course, thicker and sweeter, and will bear diluting. Hence old bee-hunters look for bee trees along creeks and near springs in the woods. I once found a tree a long distance from any water, and the honey had a peculiar bitter flavor, imparted to it, I was convinced, by rainwater sucked from the decayed and spongy hemlock tree in which the swarm was found. In cutting into the tree, the north side of it was found to be saturated with water like a spring, which ran out in big drops, and had a bitter flavor. The bees had thus found a spring or a cistern in their own house.

— From *Pepacton*, by JOHN BURROUGHS.

Copy this paragraph carefully. A paragraph should always have one subject or topic, and every sentence in the paragraph should have some connection with that subject. The topic of this paragraph can be put in a single sentence: Bees put water in their honey. Note how this idea is introduced in the first sentence of the paragraph.

In Lesson 207, what is the topic of the first paragraph? of the third paragraph?

209. LANGUAGE LESSON

PRONOUNS: PERSONAL

See Lessons 112, 169, 187.

Pronouns are words used instead of nouns.

The subject of a sentence is a noun or a pronoun.

A personal pronoun shows by its form whether it stands for the person speaking, the person spoken to, or the person or thing spoken of.

John meets James and says, "Hello, James, I am going skating. Will you go with me? Do you think Fred will go? Shall I ask him?"

Who is the person speaking? What pronouns stand for the person speaking? Who is the person spoken to? What pronouns stand for the person spoken to? Who is the person spoken of? What pronoun stands for the person spoken of?

Pronouns that stand for the person speaking are in the **first person**; as, *I*, *my*, *me*, *we*, *our*, *us*.

Pronouns that stand for the person spoken to are in the **second person**; as, *you*, *your*.

Pronouns that stand for the person or thing spoken of are in the **third person**; as, *he*, *she*, *it*, *him*, *his*, *her*, *its*, *they*, *their*, *them*.

Exercises

1. What are the plurals for the singular pronouns *I*, *you*, *he*, *she*, *it*? What are the possessive singulars and plurals?

2. Find the personal pronouns in Lesson 92. Tell whether each is in the first, second, or third person; whether each is singular or plural.

Besides the personal pronouns there are many others, of which the most common are: *who*, *which*, *whom*, *what*, *this*, *that*.

210. ORAL LESSON

A GAME WITH WORDS

Many games with words have been invented for the amusement of children of all ages, from seven to seventy. One of the most common games is to choose a word and see how many other words can be made with the letters of the word chosen. In playing the game it is not permitted to use any letter oftener than it is used in the original word. Suppose we try the word *timber*. We can get *tire*, *met*, *bet*, *bit*, *rim*, *brim*, *mire*, *tier*, and others from it. From *earnest* we can get *ear*, *eat*, *east*, *earn*, *ease*, *ant*, *are*, *ate*, *rest*, *ran*, *rate*, *nest*, *neat*, *near*, *nearest*, *sear*, *seen*, *set*, *steer*, *stare*, and, possibly, still others. Try some other words, your name, for example, and see what you can do with them. See who can make the longest correct list in five minutes. If you like this game, play it; it will not only be amusing, but will help you to spell correctly.

211. WRITTEN LESSON

This lesson may be devoted to a criticism of words misspelled, misused, or poorly chosen in the compositions of Lessons 202, 205, and 208. The incorrect words may be selected by the teacher, but the class should write the correct forms.

212. LANGUAGE LESSON

VERBS AND VERB-GROUPS

See Lessons 118, 121, 139, 169, 172, 187.

Verbs are words that tell or assert something.

Most verbs express action: as, *run*, *jump*, *talk*, *find*, *chase*.

Verbs vary in form to express number and tense.

The verb may consist of several words. Then it is called a verb-group (or verb-phrase).

The simple predicate of a sentence is always a verb or a verb-group.

In Lesson 207 select all the verbs and verb-groups.

Which express action? Which are used with plural subjects?

Which are modified by adverbs?

In the following sentences, select the simple subjects and the simple predicates. Notice that there are sometimes two subjects and sometimes two predicates.

1. May was playing in the field.
2. She picked a dandelion ball and blew it.
3. The seeds sailed away like feathers.
4. Three white seeds caught on the limb of a tree.
5. A bird may find those seeds.
6. What would he do with them?
7. He would carry them home for his nest.
8. The lining of his nest is soft and warm.
9. May and her brother George climbed the tree.
10. Look at its three blue eggs.

213. ORAL LESSON

GREEK STORIES

Even before men had a written language, they delighted in stories of brave and heroic adventure. They made songs which told of the great deeds of some hero, and these songs were handed down to their children and their children's children. Whenever any race or nation became so civilized that it had tools, houses, writing, and a government, these songs were made over into poems

that related again the stories of adventure and praised the deeds of bravery, truth, and justice. The most famous of such poems are in Greek, Homer's *Iliad* and *Odyssey*. This *Iliad* is the story of the siege of Ilium or Troy, a city in Asia Minor. Hector is the hero of the defenders of the city, and Achilles the hero of the Greeks, who finally capture and destroy it. The *Odyssey* tells of the long travels and adventures of one of the Greeks, Ulysses, from the time of the destruction of Troy until at last he returned to his home and his faithful wife, Penelope. These great poems have been read and reread for thousands of years, and they are still the best loved stories in the world. The Greeks, who were a very brilliant and imaginative people, created many other famous hero tales, some of which must be familiar to you.

In the talk to-day let us see what the pupils can tell about some of the following topics, or what questions they can ask the teacher in regard to them: Greece, Homer, Iliad, Odyssey, Troy, Achilles, Hector, Ulysses, Greek myths, Greek heroes, Hercules, Jason, Perseus, Nausicaa, Cyclops, The Lotus-Eaters, Orpheus.

READING HOMER. *Alma Tadema.*

The *Iliad* and *Odyssey* have been retold by A. J. Church in two delightful volumes, *The Story of the Iliad* and *The Story of the Odyssey* (Macmillan Co.). Bryant's poetical translation of the *Odyssey* will supply interesting selections for reading. Among the best translations are Lang and Butcher's *Odyssey* and Lang, Leaf, and Myers's *Iliad*. Charles Kingsley's *The Greek Heroes*, and Hawthorne's *Wonder-Book* and *Tanglewood Tales* tell the stories of the Greek myths and legends. Selections from these books are given in Baker and Carpenter's *Fifth Year Language Reader* (Macmillan Co.).

214. WRITTEN LESSON

BUILDING SENTENCES

Write the following sentences:

1. An Interrogative Sentence, underlining the complete subject.
2. An Imperative Sentence, underlining the complete predicate.
3. An Exclamatory Sentence.
4. A sentence with a pronoun in the first person.
5. A sentence containing a proper noun, a personal pronoun, and a verb-group.
6. A sentence containing a plural and a possessive noun.

Exchange papers. Mark with a C each sentence that is correct; and with a W each sentence that is wrong. The sentences marked W are to be rewritten correctly.

215. LANGUAGE LESSON

ADJECTIVES

Review Lesson 157.

Adjectives are words that modify nouns or pronouns.

The three adjectives, *a*, *an*, *the*, are usually called articles.

Make sentences containing the following adjectives:

black	famous	rosy-fingered	these
red	elaborate	courteous	that
first	graceful	brittle	those
second	famous	awful	every
wild	fertile	right	better
droll	peppery	this	best

Find four adjectives that you can use in describing: a horse, a book, your schoolroom, your best friend, the weather.

Comparison of Adjectives

Examine the following sentences.

John is brave. James is braver than John. Charles is the bravest of the three.

In these three sentences we have three forms of the adjective *brave*, which are used in comparisons. When two persons or things are compared, *braver* is used. When more than two are compared, *bravest* is used.

The three forms are called degrees of comparison, the positive, comparative, and superlative degrees.

Adjectives of one or two syllables regularly form the comparative by adding *-er* to the positive form, and form the superlative by adding *-est* to the positive form.

EXAMPLES: sweet, kind, sour, bitter, funny, cold, warm, etc.

Many adjectives of two syllables, and all of more than two syllables, use *more* and *most* in comparison.

EXAMPLES: beautiful, more beautiful, most beautiful; elegant, distinguished, interesting, famous, useful.

Some adjectives cannot be compared.

EXAMPLES: first, daily, weekly, arctic, equal, perfect.

A SCENE IN HOLLAND

216. ORAL LESSON

THE WINDMILLS OF HOLLAND

What wonder that the Dutch have always been wise, plucky, and strong? They have had to struggle for a foothold upon the very land of their birth. They have had to push back the ocean to prevent it from welling in upon them. They have had to wall in the rivers and lakes to keep them within bounds. They have been forced to decide which should be land and which should be water, — forever digging, building, embanking, and pumping for dear existence.

Even the riotous wind has been made their slave. Caught by thousands of long-armed windmills, it does their grinding, pumping, draining, sawing. When it ceases to blow, those great sleevelike sails all over the country hang limp and listless in the misty air, or are tucked trimly out of sight; but let the first breath of a gale be felt, and straightway, with one flutter of preparation, every arm is turning slowly, steadily, with a peculiar plenty-of-time air, or is whirling as if the spirit of seventy Dutchmen had taken possession of it.

You can scarcely stand anywhere in Holland without seeing one to twenty windmills. Many of them are built in the form of a two-story tower, the second story being smaller than the first, with a balcony at its base from which it tapers upward until the cap-like top is reached. High up, near the roof, the great axis juts from the wall; and to this are fastened two prodigious arms, formed somewhat like ladders, heaving great sheets of canvas, whose business it is to catch the mischief-maker and set him at work. These mills stand like huge giants guarding the country. Their bodies are generally of a dark red; and their heads, or roofs, are made to turn this way and that, according to the direction of the wind. Their round eye-window is always staring. Altogether, they seem to be keeping a vigilant watch

in every direction. Sometimes they stand clustered together; sometimes alone, like silent sentinels; sometimes in long rows, like ranks of soldiers. Holland wouldn't be Holland without the windmills, any more than it would be Holland without its dikes and its Dutchmen.

— MARY MAPES DODGE, *The Land of Pluck.*

Some of the topics for oral composition may be: "The Fight with the Sea," "Dutch Costumes," "Windmills," "Products of Holland," "A Dutch Milk Cart."

217. WRITTEN LESSON

A DESCRIPTION

Write a composition telling what you see in the picture, and using as many of the following expressions as possible:

canals, flutter, baggy, clumsy, giants, poplars, demure, breath of wind, vigilant, clatter, on the cobble stones, plenty of time.

218. ORAL LESSON

ADVERBS

Review Lesson 175.

Adverbs are used to modify the meaning of verbs, adjectives, or other adverbs.

Adverbs answer the questions, when, where, or how, expressing time, place, or manner.

Use the following adverbs in sentences:

now	twice	out	very
to-day	seldom	down	too
yesterday	here	up	more
never	there	pleasantly	most
always	backward	sure	quite
once	forward	probably	rather

Many adverbs form the comparative and superlative by prefixing *more* and *most*. Positive, *pleasantly;* comparative, *more pleasantly;* superlative, *most pleasantly*.

The following adjectives and adverbs are irregular in comparison:

Positive	Comparative	Superlative
good	better	best
much, many	more	most
far	farther	farthest
bad	worse	worst
well	better	best
little	less	least

Form an adjective from each of these nouns; as, *sensible, senseless, sensuous, sensitive*, from *sense*.

noise	worth	snow	pain
joy	love	hope	father
peace	sympathy	heart	child
hunger	honor	care	home

Form adverbs from as many as possible of the adjectives that you have just made.

219. ORAL LESSON

HEROES OF THE NORTH

In Lesson 213 we talked about some of the heroes and stories of ancient Greece. Other lands and other peoples also had hero tales handed down from generation to generation by singers and reciters and finally made into written poems. Most of the heroes are represented as having more than human strength, and as meeting with most wonderful adventures. One of the great heroes of the German people was Siegfried the Volsung, and the chief hero of French poetry was Roland, who died defending France against

SIEGFRIED AND THE DRAGON.

the Saracens. The ancestors of the English people came to England from Germany, and they brought with them songs and stories. *Beowulf*, a story about a hero of the same name, is one of the oldest poems in the English language. The Britons, who lived in England before the Angles and Saxons came there, also had their stories. Some of these told of King Arthur and his court, and later on these became the subjects of many famous tales in verse and prose. All of the stories were told hundreds of years ago, before America was discovered, or printing invented; but they all show the same love for bravery, truth, and unselfishness, which we have to-day.

Who can tell something about any of the following topics? What would you like to know about them? Siegfried, Brunhild, the Rhinegold, Nibelungen, Roland, Charlemagne, the Saracens, Beowulf, Grendel, King Arthur, Sir Galahad. For a later lesson you are to be prepared to tell one story or incident about some one of the heroes discussed in the present Lesson and in Lesson 213.

These stories will be found in Katherine F. Boult's *Heroes of the Norselands* (Temple Classics for Young People); James Baldwin's *Story of Siegfried;* C. J. Child's translation of *Beowulf* (Riverside Series); A. J. Church's *Heroes of Chivalry and Romance;* Baker's *Out of the Northland* (Macmillan); Brown's *In the Days of Giants* (Houghton Mifflin Co.). Keary's *Heroes of Asgard;* Mabie's *Norse Stories* (Doubleday); Cox's *Popular Romances of the Middle Ages;* Butler's translation of the *Song of Roland* (Riverside Series). Baker and Carpenter's Fifth Year *Language Reader* (Macmillan) will supply the material needed for class work.

You should not forget that the history of our own country is full of brave deeds by land and sea. Every year on Memorial Day as you help to decorate with flowers the graves of the old

soldiers, you are celebrating the heroism that was displayed by the armies of the North and South.

The following poem was written many years ago by an English poet in memory of English soldiers and sailors, but no words could better express our feelings toward both the Blue and the Gray.

AN ODE TO THE BRAVE

How sleep the brave, who sink to rest,
By all their country's wishes blessed!
When spring, with dewy fingers cold,
Returns to deck their hallowed mould,
She there shall dress a sweeter sod
Than fancy's feet have ever trod.

By fairy hands their knell is rung;
By forms unseen their dirge is sung;
There Honor comes, a pilgrim gray,
To bless the turf that wraps their clay;
And Freedom shall awhile repair,
To dwell a weeping hermit there!

— WILLIAM COLLINS.

220. WRITTEN LESSON

Write a brief composition telling an incident from one of the hero tales of Lessons 213 and 219.

A story should begin in a simple, clear, and interesting way, and should end when you have reached the ending. Do not try to fill it out when your ideas are all used up, and do not add a "moral." Some of the compositions will be read in the class. Which have the best beginnings? Which tell the story most clearly and directly? Which have good endings? Are any of them good enough to go into the class story-book?

221. LANGUAGE LESSON

PHRASES AND PREPOSITIONS

The following expressions are prepositional phrases: *of me, with pleasure, on the table, from the country, in time, by courtesy, for us, at the picnic.*

In each expression there is a principal word, either a noun or a pronoun.

In each expression there is an introducing word, called a preposition.

The principal word in a phrase (a noun or a pronoun) may be modified by adjectives; as, *in the good old summer time, under the long red box.*

Make sentences, each containing a phrase with one of these prepositions.

on	from	against	for
of	into	by	over
below	in	beneath	through
under	at	down	with

A phrase may be used like an adjective to modify a noun or pronoun.

A phrase may be used like an adverb to modify a verb or an adjective.

Make sentences in which the following phrases modify nouns or pronouns:

on the table, of honor, under the carpet, in his place, beneath the apple trees, down the street, with me.

Make sentences in which the following phrases play the part of adverbs and modify verbs or adjectives:

into the shop, in fun, at home, against his father's wishes, down the street, for my own, toward the city, with my old friend.

222. ORAL LESSON

HOEING AND FISHING. AN UNFINISHED STORY

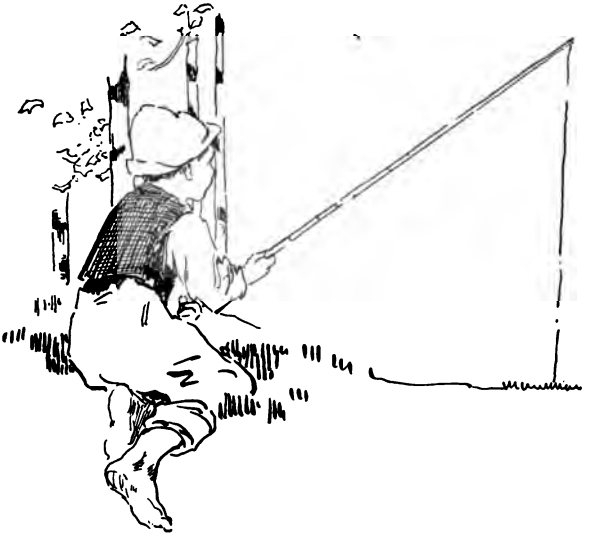
The sun was warm, and the wind still, as James and his father hurried back and forth through the plowed field along a small New England lake, dropping little handfuls of beans in the furrows and covering them with their hoes. The day was Saturday, and James cherished a feeling that a world in which a boy had to work on his one weekly holiday was not ordered properly. The field was big; and although they had been at work all the four hours since sunrise, they would probably not be done until the sun was going down over the wooded hills. Two of his friends were off in the woods following a leaping, dashing little stream up the mountain side, and, he felt sure, filling their baskets with the beautiful spotted trout. To-morrow would be Sunday; he would have to wear a stiff collar and tight, squeaky shoes. After Sunday school his friends would tell him all about their fishing and their catch. Perhaps one of them had already got the famous big trout under the mill-race that every man and boy in the town had tried for, but no one had ever hooked. He thought he had seen that trout once, but he wasn't quite sure. And his hands were getting blistered from this heavy

hoe (the fishing pole raised blisters sometimes, but that didn't matter), and he was tired and hot and altogether unhappy.

So the slow day wore on, with an hour for rest and lunch at noon. At four o'clock one of the neighbors drove up, and hailing his father, took him off to look at some cattle that were for sale. "There are only six rows to do, James," said his father. "Hurry along, and you'll be through before dark."

Meanwhile the sky had grown gray, a dark cloud came up out of the west, faint thunder rolled in the distance, and — what was that? Yes, a fish leaped in the lake; then another, and another, until they seemed to be calling to James, "Come, have a try at us!" It was too much for the tired boy. He dug a big hole with his hoe, poured in the rest of the beans, and hurried across the field to the woodshed where his fishing tackle hung.

Think of what the ending or the sequel to this story might be. Invent as many endings for it as you can. Which is the most natural, or most interesting?



223. WRITTEN LESSON

BUILDING SENTENCES

Taking as a general topic the story in Lesson 222, write declarative sentences:

1. With a noun, an adjective, and a prepositional phrase in the subject.
2. With a noun and two adjectives in the subject.
3. With a compound subject.
4. With a verb group and an adverb in the predicate.
5. With a prepositional phrase in the predicate.
6. With two prepositional phrases.

Exchange papers and correct as in Lesson 214.

224. LANGUAGE LESSON

CONJUNCTIONS. INTERJECTIONS

Words used to connect words, sentences, or parts of sentences are called conjunctions.

And, *but*, *or*, *therefore*, *hence*, *however*, *if*, *that*, are some of the most common conjunctions.

Spring has come *and* the flowers are blooming.

The crocuses *and* hyacinths are here.

It is raining, *but* the sun is shining through the clouds.

It will be rainy *or* cloudy to-morrow.

The arithmetic papers are excellent, *therefore* the class may be excused at three o'clock.

The spelling lesson was poor; *however*, you will do better to-morrow.

Prepositions introduce nouns or pronouns, thus making phrases. Conjunctions connect words or parts of sentences, but do not make phrases.

In Stevenson's poem "Singing," Lesson 7, and in the account of Washington, Lesson 43, select the prepositions and conjunctions. How is each one used?

Words used to express strong feeling are called interjections. Some of the most common are: *O*, *Oh*, *Ah*, *hurrah*, *alas*, *hello*. They are usually followed by an exclamation mark or a comma, and are thus separated from the sentence.

1. O! please help me. 2. Hurrah! we have won the game. 3. Hello! is that you? 4. Ah, I see that you were here before me. 5. There is, alas, no hope.

225. ORAL LESSON

THE CONCORD HYMN

By the rude bridge that arched the flood,
Their flag to April's breeze unfurled,
Here once the embattled farmers stood,
And fired the shot heard round the world.

The foe long since in silence slept;
Alike the Conqueror silent sleeps;
And Time the ruined bridge has swept
Down the dark stream which seaward creeps.

On this green bank, by this soft stream,
We set to-day a votive stone;
That memory may their deed redeem,
When, like our sires, our sons are gone.

Spirit! who made those freemen dare
To die, or leave their children free,
Bid Time and Nature gently spare
The shaft we raise to them and Thee.

—Ralph Waldo Emerson.

This poem was written to celebrate the monument which marks the spot where the battle of Concord was fought, April 19, 1775. At the beginning of what war did the battle of Concord take place? Describe the condition of affairs in Boston. Why did the British troops march out to Concord? How were the Americans warned of the approach of the British?

What does the last line of the first stanza mean? What thought is expressed in the second stanza? What are the meanings of *votive* and *redeem* in the third stanza? What reason is given for erecting the monument? What Spirit "made those heroes dare to die"?

Ralph Waldo Emerson has a place among the greatest Americans, along with Washington, Lincoln, Lee and a few others. He was a philosopher and thinker whose ideas have influenced many men all over the world. When you are older you will read his essays and addresses. Emerson was born in 1803, and died in 1883, at Concord, Massachusetts, where he lived for fifty years.

226. WRITTEN LESSON

THE CHOICE OF WORDS

The teacher will read aloud or write upon the board some sentences that have been written by the class in Lesson 214, 217, or 223, underlining words which have been used improperly or which are not well chosen. The class will rewrite these sentences, substituting different words for those indicated.

227. LANGUAGE LESSON

THE PARTS OF SPEECH REVIEWED

The subject of a sentence is a noun or pronoun. The predicate is a verb. Nouns, pronouns, and verbs, do the chief work in a sentence. You cannot express the simplest thought without their aid.

Adjectives and adverbs are always used as modifiers of other words. They are assistants to nouns and verbs. They help us to express ideas more exactly and more nicely.

Prepositions and conjunctions are link words. They connect or link other words together. They connect ideas.

Interjections are not very useful. We employ them only when we are excited. But excitement is necessary now and then, even in the sentence.

The noun and the verb are the main parts of the machine. The pronoun is very helpful in taking the place of the noun. Whatever a noun can do, a pronoun can do. Adjectives assist nouns and pronouns. Adverbs assist verbs and adjectives. Prepositions and conjunctions are kept very busy linking one part of the machine with another. Interjections are the horns and whistles. Each sentence is an active machine which carries our thoughts to others.

The same word may be used at different times in different ways.

1. The *brave* man struggled with all his might.
2. Who would *brave* the dangers of the whirlpool?
3. The Indian *brave* was splendid in war paint and feathers.

In the first sentence *brave* is an adjective, in the second it is a verb, in the third a noun. In determining what part of speech a word is, we must always decide what use it serves in the sentence.

From the compositions written in Lesson 217, select:

Two proper nouns; five common nouns.

Five pronouns, telling what nouns they stand for.

Five verbs and five verb-groups.

Five adjectives, telling what words they modify.

Five adverbs, telling what words they modify.

Five prepositions, telling what words they introduce.

Five conjunctions, telling what parts of the sentence they connect.

Five interjections — but can you find any?

228. ORAL LESSON

To-day we are to have a series of stories. Each pupil is to tell as clearly as possible about a single adventure or deed of one of the heroes whom we have talked about in Lessons 213 and 219. Here are suggestions for topics. Can you pronounce all the names? How can you learn the correct pronunciation?

The first sentence of your story is important. It should introduce the subject of the story clearly, so that every one will understand what follows. When you have come to the end of the story, stop. Do not try to tell it over again.

The Combat between Hector and Achilles
The Death of Achilles
The Capture of Troy
Ulysses and the Cyclops
Ulysses and the Lotus Eaters
Ulysses and Circe
Ulysses returns Home
Jason and the Golden Fleece
Hercules and the Garden of the Hesperides
Perseus and Andromeda
Orpheus and his Magic Song
Siegfried and his Sword
Siegfried and the Rhinegold
Brunhild
Beowulf and Grendel
Beowulf and the Dragon
King Arthur and his Sword Excalibur
Adventures of Sir Gareth
Death of King Arthur
Roland and his Horn

229. WRITTEN LESSON

A NARRATIVE

There are many stories printed in this book, and you have had to write others of your own composition. You have learned some of the rules of narration or story-telling. Begin with a sentence or two that will help the reader to understand what follows. Tell things in the order in which they have happened. Stop when the story is finished.

Write one of the incidents told in Lesson 228, making a composition of several paragraphs.

230. LANGUAGE LESSON

The stories written in Lesson 229 are to be criticised by the class. Mistakes may be marked by their abbreviations in the margin: Sp. (spelling), Cap. (capitalization), P (punctuation), ¶ (paragraphing), G (grammar). Papers should be returned and corrected. Remember these marks of criticism for future use.

231. ORAL LESSON

THE DANGEROUS HOUSEFLY

There is an old saying, "As harmless as a fly"; and until recently the fly has been regarded only as an unpleasant but harmless nuisance. Had our forefathers known as much about flies as we now know, they might have made the proverb, "as dangerous as the fly." His origin and his habits are of the worst sort. He is, in short, a disgusting and dangerous pest.

He begins life in the filth of stables, in decaying garbage, and in other unsavory places, and increases with fearful rapidity.

The adult fly will lay in manure or decayed matter a hundred eggs or more. In a day or two these hatch, and there is a cluster of tiny white maggots. In two or three days they enter the chrysalis stage; that is, they cover themselves with a tiny shell. In about a week the little fly emerges, complete in wings, legs, and all, and grows rapidly to full size.

He is now a restless, active creature, flying hither and thither and often traveling over a considerable distance. His appetite is impartial and his diet varied. He will feed upon the most disgusting filth, and come straight from this to lap the milk in your glass and to walk over the dessert on your plate.

His feet are wonderfully constructed. They have pincer-like claws, a soft pad overgrown with hairs in the center, and on the hairs a sticky substance that enables him to hold on to walls or ceilings. What seems to be his tongue is a long extended lower lip, rough coated on the inside, which he lets down to lick food or lap liquids. You can see it at work as he feeds.

Both lip and feet are, as you see, perfectly adapted to carrying deadly germs from his loathsome haunts and food into your house and your food. He used to be considered a useful scavenger,

who helped to save us from disease. He is now known to spread such diseases as cholera, typhoid fever, and diphtheria. So he is hardly entitled to the mercy we used to ask for him. The person who is so gentle that he "will not hurt a fly" is not for that reason a good friend to his fellow men.

The common housefly has been associated with men for many centuries. There are references to him in some of the oldest literature in the world. But he seems not to have been known on this continent before the Europeans came. America gave to Europe corn, potatoes, and tobacco; and Europe has given us the English sparrow and the housefly along with more desirable things.

The scientists have told us also how to keep clear of the flies. Houses and grounds should be kept free of decaying organic matter, and stables should be screened, so as to cut them off from their breeding places. Our houses should be carefully screened and food kept free from their dangerous feet and mouths. Fly paper and fly traps can be bought everywhere. Your teacher, also, can probably tell you other means of protection. But don't forget that the "harmless fly" of the proverb is the dangerous fly of fact.

232. WRITTEN LESSON

A BUSINESS LETTER

Write a letter to the Department of Agriculture at Washington, requesting the officials there to send you one of the bulletins published by the department. You may wish to read the one that treats of mosquitoes and flies, and how they are to be exterminated; or you may wish for information on the cultivation of apples, peaches, or other fruits; or you may be interested in dairying, or in growing corn, wheat, potatoes, or garden vegetables. The Department issues many bulletins containing much accurate and valuable information.

233. LANGUAGE LESSON

TRANSITIVE VERBS

Most verbs tell of action. *Play*, *fly*, *howl*, *jump*, *strike*, are all verbs of action. Some of these tell of a completed action. *The bird flies* is a complete sentence. No other words are necessary. The verb *flies* tells of a complete action. What is the verb in each of the four following sentences? Is each sentence complete?

Edward plays.	The dog howls.
Birds sing.	Pretty little Edna is running.

Now look at the expressions below on the left of the page. Are they complete sentences? Why do not these verbs complete the sense as did those in the four sentences above? Take one of these verbs, *shuts*. It makes no sense until you shut something. The action is incomplete until something is shut. So it is with all these verbs. Each expresses an action that cannot take place until there is something for it to act on. There must be something to shut, carry, wash, bring, scrub, show, strike, hit, or wear.

In each instance the sense is incomplete. You feel like asking WHAT? In order to complete the sense, you add a word. Read the expression across the page. Now there is something to act on, and the sense is complete.

Edward shuts	the door.
Birds carry	straws.
The dog washes	himself.
Edna brings	the flowers.
She scrubs	the dining-room floor.
He struck	me.
The rock hit	the window.
We all wear	shoes.

Verbs that do not express a complete action are called transitive.

Words used to complete the action of verbs are called objects of the verb.

Verbs that express complete action and do not take an object are called intransitive.

In the following sentences select (1) the intransitive verbs, or verb-groups, (2) the transitive verbs, or verb-groups, and (3) the objects of the transitive verbs.

1. Why should you hurt a fly?
2. The fly begins life in filth.
3. The young fly grows very rapidly.
4. He is flying toward us.
5. Why do we fear him?
6. He brings with him dirt, danger, and disease.
7. He can walk on the ceiling.
8. Kill the flies and save the children.

234. ORAL LESSON

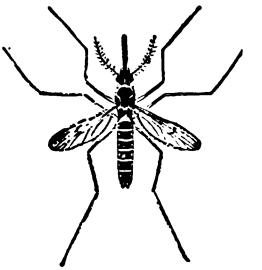
THE PESTILENT MOSQUITO

The mosquitoes are more widespread on the earth than man. They thrive alike in the tropics and in such cold, inhospitable lands as Alaska and Greenland. In upper Canada there are broad and fertile regions where the summer is made unendurable for horses and men by these little pests.

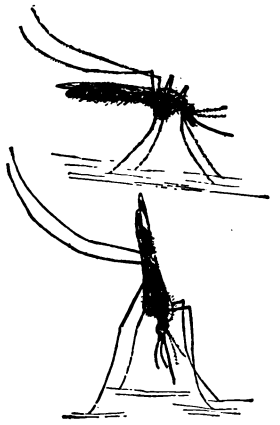
Pests though they are, their life history is interesting. The eggs, which are laid on stagnant water in a boat-shaped, floating cluster of two or three hundred, hatch in six to twelve hours. The young, or larvæ, known as "wrigglers," live near the top of the water, breathing through a tube at the end of their tails, which they keep at the surface of the water. At the end of ten or twelve days they

cover themselves with a sort of case. In this stage the creature is called a *pupa*. In two days more they emerge as mosquitoes. Thus it is easy to see how their numbers can grow to millions in swampy, marshy places, during moist, hot weather.

LIFE HISTORY OF MOSQUITO.



STEGOMYIA OR YELLOW FEVER MOSQUITO.



CULEX OR COMMON MOSQUITO ABOVE, ANOPHELES OR MALARIAL MOSQUITO BELOW.

If the mosquitoes did nothing more than irritate us with their song and their bite, there would be reason enough for getting rid of them; for they change many regions from delightful homes to places of torture. But there is a far worse charge against them. One variety, the *anopheles* (pronounced ăn-ō′-phĕl-ēs), carries the germs of malaria from sick people to the well; and another variety, the *stegomyia* (pronounced stĕg-ō-mȳ′-ia), spreads yellow fever in the same way. These last two

kinds fly and bite only at night. So that especial precautions against them must be taken after nightfall. It is important to know the difference between the ordinary mosquito (called *culex*) and the dangerous kinds. The former, when at rest, sit, like most insects, parallel to the surface on which they rest; the *anopheles* sit with their tails pointed upward as if standing on their heads.

There is a wide and growing crusade against the mosquitoes. The results of this war on the mosquito are already showing in many places. The Panama Canal is made possible by protecting the workmen from yellow fever and malaria. In this country a national society has been formed to further the work of exterminating them. A valuable bulletin on the subject has been printed by the Department of Agriculture at Washington, and will be sent free to any one who asks for it.

What are the means of defense against them? First, screen the house carefully. Then remove or cover all stagnant water, in puddles, ditches, tin cans, rain barrels, and other places. Ponds and marshes should be either drained or covered with a thin covering of kerosene. This thin film prevents the adults from laying eggs on the water, and kills the "wrigglers" by keeping them from breathing.

Mosquitoes have some natural enemies that should be taken care of. Tadpoles and small fish, such as goldfish, sunfish, minnows, and the like, feed upon the eggs and the "wrigglers." The full-grown mosquitoes are eaten by dragon flies (sometimes called "devil's darning needles"), bats, and small birds.

Perhaps we shall some time be far enough advanced in civilization to have rid our country of such enemies as flies and mosquitoes. The presence of these and other insect pests means ignorance, laziness, carelessness, and dirt; and these are not the traits of a high civilization.

235. WRITTEN LESSON

LETTERS OF INVITATION

Write an answer to this invitation. Some of the answers are to be copied on the board and corrected by the class.

345 West St., Denver, Col.,
Tuesday, Dec. 20, 1911.

Dear Arthur:

May we have the pleasure of your company at our house a week from to-day, Tuesday, the twenty-seventh, at four o'clock? My friend, May Lawrence, of Philadelphia, is to be with me for the holidays, and Mamma is giving a little party, that she may meet some of my friends here.

Truly yours,
Dorothy Neilson.

Mr. Arthur Bigelow,
16 Center St., Denver.

236. LANGUAGE LESSON

TRANSITIVE VERBS AND OBJECTS

Select the transitive verbs and objects in the following sentences:

1. May wrote a letter.
2. She put the letter in an envelope, and put a stamp on the envelope.
3. She printed the address very carefully.
4. She gave the letter to the postman.
5. He took it to the post office.
6. There he put May's letter and many others into a bag.
7. The postman threw the bag on the train.
8. The train rushed on to Philadelphia.

9. The next morning George received the letter.
10. He opened the envelope and read the letter.

Select the subject, the verb, and the object, in each of the following sentences:

I struck him.	I caught her.	Whom did he chase?
He struck me.	She brought it.	Whom will you choose?
We chased them.	I hit her.	You laid it there.
They chased us.	I found them.	He set us right.
You caught me.	Who found her?	He raised them.

Most of the personal pronouns and the relative pronoun *who* have different forms when used as subjects and when used as objects.

SUBJECTS:	I	we	you	he	she	it	they	who
OBJECTS:	me	us	you	him	her	it	them	whom

Make sentences using one pronoun as subject and another pronoun as object in each sentence.

237. ORAL LESSON

ON EXPLAINING THINGS

In Lessons 231 and 234, and elsewhere, we have had certain things explained. We have to do a good deal of explaining and to listen to a good deal of explaining in our daily life. You explain to your mother how you came to upset your glass of milk on the clean tablecloth, and your mother explains to you the way of avoiding such messy accidents. Some one explains to you how a kite is made, and you make the kite and then explain to your little brother how you did it. Your teacher explains a point in the lesson, and then you explain the same point to make clear to her and to yourself that you understand it. The business man

explains to the office boy what his duties are, and the boy hopes sometime to be an employer himself and explain to a boy what the boy is to do. So, altogether, as you see, there's a good deal of explaining going on in this active world of ours.

Now some of this is good and some of it is bad; some of it is interesting, and some of it is dull; some of it is clear, and some of it is muddled. Here are three good rules: be as brief as possible, as interesting as possible, and as clear as possible.

If it should happen that you find yourself unable to explain a number of things clearly and simply, it probably means that you are not as wide-awake and observant as you ought to be.

Try to explain orally several of these things, or some other things that you know more about. Make each explanation suitable for a single paragraph only.

(1) Feeding a canary. (2) Keeping a bird's cage clean. (3) Damming up a brook. (4) Cutting ice. (5) Storing ice in the ice-house. (6) Spinning a top. (7) A game of marbles. (8) Pitching a curve. (9) Planting flower-seeds. (10) Dressing a doll. (11) Boiling an egg. (12) Lighting the street lamps. (13) Keeping the streets clean. (14) Picking apples. (15) Writing a composition.

238. WRITTEN LESSON

EXPLANATIONS

Select one of the best subjects for explanation that you can, and write a clear account of it in a single paragraph. Make a plan of your paragraph before you begin to write, making sure that you follow a clear and natural order. Do the writing neatly and accurately.

Perhaps the teacher will have time to hear some of the explanations read aloud, and let you compare them.

239. LANGUAGE LESSON

CASE

Case is a grammatical term used to indicate the relationship of nouns or pronouns to other words in the sentence.

A noun or pronoun that is the subject of a verb is in the **nominative case.**

A noun or pronoun denoting possession is in the **possessive case.**

A noun or pronoun that is the object of a transitive verb is in the **objective case.**

The personal pronouns (Lesson 209) have separate forms for the different cases. The apostrophe is not used in the possessive case of pronouns.

SINGULAR

	Nominative	*Possessive*	*Objective*
1st Person	I	my, mine	me
2d "	you	your, yours	you
3d "	he	his	him
	she	hers	her
	it	its	it

PLURAL

	Nominative	*Possessive*	*Objective*
1st Person	we	our, ours	us
2d "	you	your, yours	you
3d "	they	their, theirs	them

The pronoun *who* also has three forms: *who*, *whose*, *whom*.

Make four sentences each containing a pronoun in the nominative case; four sentences each containing a pronoun in the possessive case; and four each containing a pronoun in the objective case.

240. ORAL LESSON

A MIDSUMMER-NIGHT'S DREAM

A part of Shakespeare's play *A Midsummer-Night's Dream* takes place in a forest at night. Thither come many fairies in the trains of Titania, their queen, and Oberon, their king. Peaseblossom, Cobweb, Moth, and Mustardseed are the names of some who sing and dance with Titania. The merriest and the most mischievous of all is Puck, or Robin Goodfellow, the servant of King Oberon.

His pranks make trouble for many mortals, and especially for Titania. Oberon squeezes on Titania's eyelids the juice of a flower which will make her fall in love with the first person whom she sees when she awakes. Puck arranges that she shall see a foolish weaver named Bottom, on whose shoulders he places the great head of an ass. Bottom has also been asleep, and when he awakes is greatly bewildered to find that he has a hairy face, an appetite for hay, and a bevy of pretty little fairies to serve him. A few selections will give some idea of the story of the play, and will show what charming poetry the fairies talked.

Read or recite the selections as if they made a play.

I. A Fairy and Puck meet in the forest

Puck. How now, spirit! whither wander you?

Fairy. Over hill, over dale,
Thorough bush, thorough brier,
Over park, over pale,
Thorough flood, thorough fire,
I do wander everywhere,
Swifter than the moon's sphere;
And I serve the fairy queen,
To dew her orbs upon the green.
The cowslips tall her pensioners be:
In their gold coats spots you see;
These be rubies, fairy favours,
In those freckles live their savours:

I must go and seek some dewdrops here
And hang a pearl in every cowslip's ear.
Farewell, thou lob of spirits; I'll be gone:
Our queen and all her elves come here anon.

II. The fairies sing a lullaby for Titania

First Fairy. You spotted snakes with double tongue,
Thorny hedgehogs, be not seen;
Newts and blind-worms, do no wrong,
Come not near our fairy queen.

Chorus. Philomel, with melody
Sing in our sweet lullaby;
Lulla, lulla, lullaby, lulla, lulla, lullaby:
Never harm,
Nor spell nor charm,
Come our lovely lady nigh;
So, good night, with lullaby.

First Fairy. Weaving spiders, come not here;
Hence, you long-legg'd spinners, hence!
Beetles black, approach not near;
Worm nor snail, do no offence.

Chorus. Philomel, with melody, etc.

Second Fairy. Hence, away! now all is well·
One aloof stand sentinel.

Exeunt fairies. Titania sleeps.

Enter Oberon and squeezes the flower on Titania's eyelids.

Oberon. What thou seest when thou dost wake,
Do it for thy true-love take,
Love and languish for his sake:
Be it ounce, or cat, or bear,
Pard, or boar with bristled hair,
In thy eye that shall appear
When thou wakest, it is thy dear:
Wake when some vile thing is near. *Exit.*

III. Bottom and Titania awake

Enter Titania, Bottom (with the head of an ass), and the fairies.

Titania. Come, sit thee down upon this flowery bed,
While I thy amiable cheeks do coy,
And stick musk-roses in thy sleek smooth head,
And kiss thy fair large ears, my gentle joy.

Bottom. Where's Peaseblossom?

Peaseblossom. Ready.

Bottom. Scratch my head, Peaseblossom. Where's Mounsieur Cobweb?

Cobweb. Ready.

Bottom. Mounsieur Cobweb, good mounsieur, get you your weapons in your hand, and kill me a red-hipped humble-bee on the top of a thistle; and, good Mounsieur, bring me the honey-bag. Do not fret yourself too much in the action, mounsieur; and, good mounsieur, have a care the honey-bag break not; I would be loath to have you overflown with a honey-bag, signior. Where's Mounsieur Mustardseed?

Mustardseed. Ready

Bottom. Give me your neaf, Mounsieur Mustardseed. Pray you, leave your courtesy, good mounsieur.

Mustardseed. What's your will?

Bottom. Nothing, good mounsieur, but to help Cavalery Cobweb to scratch. I must to the barber's, mounsieur; for methinks I am marvellous hairy about the face; and I am such a tender ass, as if my hair do but tickle me, I must scratch.

Titania. What, wilt thou hear some music, my sweet love?

Bottom. I have a reasonable good ear in music. Let's have the tongs and the bones.

Titania. Or say, sweet love, what thou desirest to eat.

Bottom. Truly, a peck of provender: I could munch your good dry oats. Methinks I have a great desire to a bottle of hay: good hay, sweet hay, hath no fellow.

Titania. I have a venturous fairy that shall seek the squirrel's hoard, and fetch thee new nuts.

Bottom. I had rather have a handful or two of dried peas.
But I pray you, let none of your people stir me:
I have an exposition of sleep come upon me.

Titania. Sleep thou, and I will wind thee in my arms.
Fairies, be gone, and be all ways away.

Exeunt fairies.

So doth the woodbine the sweet honeysuckle
Gently entwist; the female ivy so
Enrings the barky fingers of the elm.
O, how I love thee! how I dote on thee!

They sleep.

IV. Oberon releases Titania from her enchantment

Titania and Bottom asleep. Enter Oberon and Puck.

Oberon. Be as thou wast wont to be;
See as thou wast wont to see:
Dian's bud o'er Cupid's flower
Hath such force and blessed power.
Now, my Titania; wake you, my sweet queen.

Titania. My Oberon! what visions have I seen!
Methought I was enamour'd of an ass.

Oberon. There lies your love.

Titania. How came these things to pass?
O, how mine eyes do loathe his visage now!

Oberon. Silence awhile. Robin, take off this head.
Titania, music call; and strike more dead
Than common sleep of all these five the sense.

Titania. Music, ho! music, such as charmeth sleep!

Puck [*to Bottom*]. Now, when thou wakest, with thine own fool's eyes peep.

Oberon. Sound, music! Come, my queen, take hands with me
And rock the ground whereon these sleepers be.

Puck. Fairy king, attend, and mark:
I do hear the morning lark.

Oberon. Then, my queen, in silence sad,
Trip we after night's shade:
We the globe can compass soon,
Swifter than the wandering moon.

Titania. Come, my lord; and in our flight,
Tell me how it came this night,
That I sleeping here was found
With these mortals on the ground. *Exeunt.*

Memorize either the Fairy's speech to Puck or the Lullaby for Titania. Can you remember a song by Ariel, another fairy, who has a part in Shakespeare's *Tempest?*

orbs, *eyes;* lob, *scamp;* anon, *soon;* newts, *lizards;* Philomel, *nightingale;* spinners, *spiders;* ounce, *panther;* pard, *leopard;* mounsieur, *sir;* neaf, *fist;* bottle, *bundle;* sad, *serious.*

241. WRITTEN LESSON

BUILDING SENTENCES

Write sentences about the fairies containing:

1. The possessive and the objective case of *he*.
2. A pronoun of the first person in a prepositional phrase.
3. A transitive verb with a pronoun as direct object.
4. A direct quotation.
5. One noun in the nominative, another in the possessive, and a third in the objective case.
6. A pronoun in the nominative, another in the possessive, and a third in the objective case.
7. An intransitive verb.
8. Three prepositional phrases.
9. A quotation within a quotation (see Lessons 76 and 120).

242. LANGUAGE LESSON

THE OBJECTIVE CASE (Continued)

We have seen that a noun or pronoun used as the object of a transitive verb is in the objective case. A noun or pronoun in a prepositional phrase is also in the objective case.

The teacher put the *book* on the *shelf*.

Book and *shelf* are both in the objective case. Why? What is the case of *teacher?*

I bought it for him.

What is the case of *I?* of *it?* of *him?*

In the following sentences, is the verb transitive or intransitive? Give the case of each noun and pronoun.

EXAMPLE: The children chose a pony for a present. The verb *chose* is transitive. *Children* is in the nominative case because it

is the simple subject. *Pony* is in the objective case because it is the object of the verb. *Present* is in the objective case because it is in a prepositional phrase.

1. Mosquitoes lay their eggs in stagnant water.
2. The young mosquitoes live on the surface of the water.
3. The female mosquito bites us.
4. Some mosquitoes carry the germs of malaria.
5. This kind flies and bites only at night.
6. The Department of Agriculture prints a bulletin about the mosquito.
7. You should remove all stagnant water in tin cans.
8. She bought a book for me.
9. I read it carefully.
10. Shall I give it to him or to his brother?

INDIRECT OBJECT

In the sentence — *James gave a dollar.* — *dollar* is the object of the verb *gave.* In the sentence — *James gave John a dollar.* — there are two objects of the verb *gave*, *dollar*, and *John.* *Dollar* is the direct object, and tells what James *gave.* *John* tells *to whom* James gave a dollar, and is called the **indirect object.**

In the following sentences select the direct object, the indirect object, and the object of a preposition.

1. The people gave the soldiers a royal welcome.
2. Please give us a ride.
3. Give us this day our daily bread.
4. Robert of Lincoln gathers his little ones seeds.
5. Send me a box of candy.
6. You told him a good story.
7. Can you find us some violets in the woods?
8. Will you open the door for me?

243. ORAL LESSON

IN MANY WORLDS

In this world of ours there are many worlds. Your dog has a very different world from your own. Most of your worlds are closed for the dog because he cannot speak, or read or write. Language is the key that unlocks the door to many wonderful realms. In this book, through our study of language, we have unlocked some of these doors and taken a peep into some of these interesting countries. Without speech you could not get much beyond the dog's world. The more you know, the more worlds you may discover and explore.

Let us look again at some of these worlds of which we have had a glimpse in this book. First, there was what we may call the everyday world with children at play or at work, doing and saying the same kind of things that you do and say. Then there was the world of plants and animals, in which we tried to learn something of the lives of flowers and trees and birds and beasts. And there was the great world that stretched far beyond the city or farm of everyday life, the world of mountains and prairies, of cities and states, and of many strange peoples and countries. There was the world of history, the world that no longer *is*, but *was;* and you have seen something of that, of men and deeds and sayings thousands of years old, and also of great men and deeds of our brief national history. We have had a peep, too, at the world of science, at the wonderful machinery of this universe in which everything from the growth of a bean to the revolution of the stars is so perfectly adjusted and regulated. And there was the world of poetry where language revealed thoughts and feelings in new and beautiful and memorable forms.

Books are the aëroplanes that bear us quickly to these wonderful worlds. The study of language buys us tickets for many voyages.

What fables in this book do you remember? What lessons did they teach? What stories of children do you remember? Which do you like the best? What is meant by the world of history? What lessons led you into that world? What divisions or periods of history have you studied? What great men? What is meant by the world of science? What lessons dealt with that world? What lessons had to deal with everyday matters such as you are familiar with? Have you been in the world of fairies? In what lessons? In the world of myth and fable? What kinds of subjects have the poems you have learned told about? Flowers, birds, nature, fairies? Moral lessons, persons, nonsense? Which oral lesson has been the most interesting? Which composition have you most enjoyed writing?

THE YEAR'S AT THE SPRING

The year's at the spring,
And day's at the morn;
Morning's at seven;
The hillside's dew-pearled;
The lark's on the wing;
The snail's on the thorn;
God's in his heaven —
All's right with the world!

— Robert Browning.

244. WRITTEN LESSON

Write a letter to a friend describing your work this year in English, or on some other topic suggested by Lesson 243.

245. LANGUAGE LESSON

THE VERB *BE*

The verb *be*, with its many forms, *is*, *are*, *was*, *were*, *have been*, *will be*, *etc.*, is a very important and peculiar verb. It is

different from most other verbs because it does not express action. It serves as a connective. It brings together two things that belong together.

I am George Robinson.	Our teacher is a woman.
The day is pleasant.	The dog was black.

In these sentences the verb is used almost like an arithmetical sign to show that:

I and *George Robinson* refer to the same person.
Our teacher and *woman* refer to the same person.
The day and *pleasant* refer to the same thing.
The dog and *black* refer to the same thing.

The verb *be* is called a copulative or connecting verb.

The verb *be* cannot take an object.

A copulative verb has a complement that refers to the same thing as its subject.

A noun used as the complement of a copulative verb is a predicate noun.

An adjective used as the complement of a copulative verb is a predicate adjective.

Fill in the blanks with an adjective or noun. Does this adjective or noun always refer to the same thing as the subject of the verb?

1. The common house fly is ——. 2. Were you —— after the game? 3. The mosquito was ——. 4. I am ——. 5. You will be ——. 6. The elephant is a ——. 7. A giraffe is ——. 8. The pictures in this book are ——. 9. The complement of the verb *be* is ——. 10. The complement of the verb *be* is not ——.

A few other verbs are used like *be* as copulas. The most common are: *appear*, *become*, *feel*, *grow*, *look*, *seem*, *sound*, *taste*.

246. LANGUAGE LESSON

OBJECTS AND COMPLEMENTS

Which of these verbs and verb-groups are transitive? intransitive? copulative?

Mary came.	She brought her book.	She is kind.
Mary is coming.	She will bring her book.	Mary will be kind.
Mary has come.	She brings her book.	Was she kind?

Note that in the first three sentences we have three forms of the verb *come;* in the second group of sentences, three forms of the verb *bring;* in the third group, three forms of the verb *be.*

In the second and third paragraphs of Lesson 231, decide whether the verbs are transitive, intransitive, or copulative.

What words are used as objects? as predicate nouns? as predicate adjectives?

Predicate adjectives are found after many verbs; predicate nouns after a few besides *be.* Can you give examples? What are these verbs called?

A predicate noun is in the nominative case. Why?

247. LANGUAGE LESSON

CASE

Case (see Lesson 239) is a grammatical term expressing the relationship of nouns (or pronouns) to other words in the sentence. In the following sentences, note the nouns and their relations to other words.

The dog's tail brushed the cup from the table.
The accident was not the dog's fault.

Which nouns are simple subjects? What is their *case?* Which noun is a predicate noun? Why is it in the nomi-

native case? Which noun is the object of a transitive verb? What is its case? Which noun is in a prepositional phrase? What is its case? Which nouns show possession? What is their case? Can you think of a prepositional phrase which would have the same meaning as the possessive noun?

In the following sentences give the case of each noun and its use in the sentence.

1. A black object hangs on the bough of an old apple tree.
2. It is a swarm of bees.
3. They may find a home in the hollow tree.
4. Bring a hive.
5. Hold it under the swarm.
6. Shake the bough gently.
7. The bees will fall into the hive.
8. The working bees are soon busy.
9. Some bees fly in search of honey.
10. Other bees form the queen's guard.

The nominative case includes subjects of verbs, and predicate nouns or pronouns.

The objective case includes objects of verbs, indirect objects, and nouns or pronouns in prepositional phrases.

The possessive case includes all possessive nouns or pronouns.

248. REVIEW LESSON

THE PARTS OF SPEECH

Review Lessons 196 and 197. Lessons 248 and 249 give a summary of what you have learned about grammar in Part III.

There are eight parts of speech: nouns, pronouns, verbs, adjectives, adverbs, prepositions, conjunctions, interjections.

Nouns are used as names of persons or things. Define and give examples of common and proper nouns.

Pronouns are words used instead of nouns. Name the personal pronouns and give examples in the different persons, numbers, and cases.

Verbs tell or assert something. Most verbs express action. Define and give examples of transitive, intransitive, and copulative verbs. What are verb-groups?

Adjectives are used to modify nouns. Explain and illustrate the comparison of adjectives.

Adverbs are used to modify verbs, adjectives, or other adverbs. Give examples of adverbs of time, place, manner.

Prepositions are used to introduce nouns or pronouns in phrases. Name twelve prepositions.

Conjunctions are used to connect words, phrases, or clauses.

Interjections are used to express sudden or strong emotion.

A word may sometimes be one part of speech and sometimes another, according to its use in the sentence.

Phrases and clauses are often used like words, as adjectives, or adverbs, or nouns.

249. REVIEW LESSON

ANALYSIS OF THE SENTENCE

Every sentence has a complete subject and a complete predicate

The complete subject consists of the simple subject and its modifiers.

The complete predicate consists of the simple predicate and its modifiers.

The simple subject is a noun or pronoun.

The simple predicate is a verb or verb-group.

Modifiers may be words or phrases. Adjectives modify nouns or pronouns. Adverbs modify verbs, adjectives, or other adverbs.

A transitive verb leaves its action unfinished and requires an object to complete the action.

An intransitive verb expresses an action complete without an object.

Copulative verbs (*be* and a few others) do not express action, but connect the subject with some other word, **a predicate noun,** or **a predicate adjective.**

The subject of a verb, or a predicate noun or pronoun, is in **the nominative case.**

The object of a verb, the indirect object, or the object of a preposition, is in **the objective case.**

Give examples to illustrate each of these definitions.

These definitions describe the complete analysis of simple sentences. A simple sentence has only one predicate. Later on you will study about other kinds of sentences, called Compound and Complex.

250. REVIEW LESSON

CAPITALS. ABBREVIATIONS. PUNCTUATION

A capital letter should begin:—1. Every sentence. 2. Every line of poetry. 3. Every direct quotation. 4. All proper nouns, and their abbreviations. 5. Names of the Deity. 6. The principal words in the titles of books. 7. Titles of honor and their abbreviations when used with proper names. 8. I and O.

Common abbreviations which you should know are: A.M., P.M., B.C., A.D., Mr., Mrs., Dr., Rev., Hon., Prof., Col., Supt., Sec., Treas., Sr., Jr., Ave., Co., Dr., N.B., P.O., P.S., O.K., R.R., St., *e.g.*, etc., *i.e.*, No.

A period is used: 1. At the end of a declarative or imperative sentence. 2. After an abbreviation or an initial.

A question mark is used at the end of an interrogative sentence.

An exclamation mark is used at the end of an exclamatory sentence or after words expressing very strong feeling.

The comma separates words, phrases, or clauses that should be kept apart in thought. It marks off from the rest of the sentence :

1. The name of the person spoken to.
2. A direct quotation or each part of a divided quotation.
3. The parts of dates or addresses.
4. *Yes* or *no* when part of an answer.
5. Each word in a series, where some of the conjunctions are omitted.
6. Any part of the sentence that is distinct from the rest.

The **semicolon** marks a greater separation from the rest of the sentence than the comma.

The **hyphen** separates parts of a compound word ; and separates the syllables of a word running over from one line to another.

The **apostrophe** denotes (1) possession, (2) the omission of letters in contractions.

Quotation marks inclose every direct quotation or the parts of divided quotations.

Single marks of quotation inclose a quotation within a quotation.

BOOKS FOR BOYS AND GIRLS IN GRADES FOUR, FIVE, AND SIX

MYTHS AND FAIRY TALES

Æsop's *Fables.*
Arabian Nights.
Andersen's *Fairy Tales.*
Baker's *Out of the Northland.*
Boyesen's *Norseland Tales.*
Brown's *Robin Hood; In the Days of Giants; The Book of Saints and Friendly Beasts.*
Carroll's *Alice in Wonderland; Through the Looking Glass.*
Collodi's *Pinocchio.*
Craik's *Adventures of a Brownie.*
De Musset's *Mr. Wind and Madame Rain.*
Grimm's *Household Tales.*
Harris's *Nights with Uncle Remus; Uncle Remus and his Friends.*
Hawthorne's *Wonder Book; Tanglewood Tales.*
Kingsley's *Greek Heroes; The Water Babies.*
Lang's *Fairy Books.*
Lanier's *The Boy's King Arthur.*
Longfellow's *Hiawatha.*
Macdonald's *At the Back of the North Wind.*
Pyle's *The Wonder Clock; Robin Hood; King Arthur.*
Ruskin's *The King of the Golden River.*
Stockton's *Fanciful Tales.*

STORIES OF CHILD LIFE

Alcott's *Little Women; Little Men; Jo's Boys.*
Aldrich's *The Story of a Bad Boy.*
Boyesen's *Boyhood in Norway.*

Burnett's *Editha's Burglar; Little Lord Fauntleroy.*
Craik's *The Little Lame Prince.*
Dodge's *Hans Brinker.*
Ewing's *Jackanapes; The Story of a Short Life.*
Johnston's *The Little Colonel.*
Larcom's *A New England Girlhood.*
Otis's *Toby Tyler.*
Ouida's *A Dog of Flanders; The Nürnberg Stove.*
Spyri's *Heidi.*
St. Nicholas's *Baby Days; Christmas Book.*
Wiggin's *Polly Oliver's Problem; Rebecca of Sunnybrook Farm.*

TRAVEL AND ADVENTURE

Defoe's *Robinson Crusoe.*
Ingersoll's *Book of the Ocean.*
Kipling's *Captains Courageous.*
Moffett's *Careers of Danger and Daring.*
Schwatka's *Children of the Cold.*
Stevenson's *Treasure Island.*
St. Nicholas's *Indian Tales.*

HISTORICAL TALES

Crockett's *Red Cap Tales* (abridgments of Scott).
Hawthorne's *Grandfather's Chair.*
Pyle's *Men of Iron.*
St. Nicholas's *War Stories; Colonial Stories; Revolutionary Stories.*
Tappan's *American Hero Stories.*

BOOKS ABOUT ANIMALS

Bostock's *The Training of Wild Animals.*
Brown's, Dr. John, *Rab and his Friends.*
Burroughs's *Birds and Bees; Squirrels and Other Fur Bearers.*

Comstock's *Ways of the Six Footed.*
Jackson's *Cat Stories; Letters from a Cat.*
Kipling's *Jungle Book; Second Jungle Book.*
Lang's *Animal Story Book.*
Miller's *First Book of Birds; Bird Ways.*
Pierson's *Among the Pond People; Among the Meadow People; Among the Forest People.*
Seton's *Wild Animals I have Known; The Biography of a Grizzly.*
Sewall's *Black Beauty.*
St. Nicholas's *Animal Stories.*

CLASSIC TALES RETOLD

Butcher, Leaf and Lang's *The Odyssey.*
Church's *Stories from Homer; Stories from the Greek Tragedians; Stories from Livy.*
Lamb's *Tales from Shakespeare.*
Lang, Leaf and Myers's *The Iliad.*
Potter's *The Children's Bible.*

POETRY

Bacon's *Songs Every Child Should Know* (set to music).
Burt's *Poems Every Child Should Know.*
Farnsworth's *Songs for Schools* (set to music).
Lang's *Blue Poetry Book.*
Montgomery's *Heroic Ballads.*
Palgrave's *Children's Treasury of Poetry and Song.*
Patmore's *The Children's Garland.*
Penniman's *Poetry for Children.*
Repplier's *A Book of Famous Verses.*
Sherman's *Little Folks' Lyrics.*
Stevenson's *A Child's Garden of Verses.*
Wells's *The Jingle Book.*
Whittier's *Child Life in Poetry.*
Wiggin and Smith's *The Posy Ring; Golden Numbers.*

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